

The AMERICAN ORGANIST

Title Reg. U. S. Pat. Off.



JULY 1935
Vol. 18 - No. 7

25c a copy
\$2.00 a year
Page 257

Truth and Reliability

FOR a long time we have hesitated to dignify the misleading statements of some of our competitors with an answer. But lately, these false rumors have gained wider currency, and lest our silence encourage belief, we have no choice but to accept the gage. This series of statements, therefore, presents the facts about the Estey Organ Corporation.

In an effort to gain a competitive advantage, some of our fellow organ builders have made these statements:

1. Estey organs are no longer being built.
2. The new Corporation is merely liquidating the inventories of the old Company.
3. The business is dominated and managed by a Wall Street Concern.
4. The new Corporation is not competent to build fine organs.
5. The Estey Organ Corporation is financially weak and embarrassed.

We believe that an untruth marks the perpetrator as unreliable, whether the untruth be slander or ignorance. If an organ builder wilfully maligns his competitor he justly deserves the disrespect of his fellows. If a builder, unknowingly, makes false statements about his competitor, his trustworthiness is in question. If the builder errs in respect to his competitor, are his statements concerning his own product and his own business reliable? Is his word good?

If you have heard some of these statements directly or indirectly, you will be interested in the truth about the Estey Organ Corporation. Whatever your feeling about the simple virtue of honesty may be, at least as a matter of good business you should know the truth.

ESTEY ORGAN CORPORATION
B R A T T L E B O R O - V E R M O N T

LAWN VIEW CEMETERY, Rockledge, Philadelphia, Pa., Installs Specially Designed M.P. MÖLLER ORGAN

Equipped with a Möller "Artist" Reproducing Player and complete amplification system giving perfect audibility to a distance of one mile without distortion.



Chapel Exterior

This new Möller system of distance amplification of either chimes or entire organ, carries on the Möller policy of pipe organs for every purpose and the best for the particular use, and marks another epoch in the progress of M. P. Möller Organs.

M. P. MÖLLER, INC.,
Hagerstown, Maryland

June 18, 1935

Dear Sirs:

Our Company on May 30th dedicated a beautiful new Möller Organ, with Amplification, installed and guaranteed by your Company. We wish to say to you that it proved to be 100% satisfactory and we are very happy in the knowledge that we now own the finest instrument used by any Cemetery Company in the country.

Under date of June 8th a special recital was given for the directors of our Company, who placed their stamp of approval upon the entire installation.

This organ and amplification was selected after an extensive investigation covering many months.

We are giving you permission to use this communication as you see fit and we will welcome inspection by anyone interested.

ODD FELLOWS CEMETERY COMPANY
of Philadelphia

THOMAS B. TAYLOR, Sec'y.



Chapel Interior

Write us for particulars regarding latest developments in Möller Amplification.



A Service to T.A.O. Readers

Protestant Church Music in America

by DR. ARCHIBALD T. DAVISON

6x8, 182 pages, cloth-bound. An astonishingly candid and vigorous discussion of music in denominational churches. "It's the book of the year. By all means get it. We'll wager that the church music of any organist who reads this book will be better in 1935 than it was in 1934." Vivacious writing, as entertaining as a novel; hard-hitting facts stated without apology. Instead of merely outlining evils we all know exist, the book somehow achieves almost a miracle in arming the reader with a few definite details of what to do next and instills in him the happy determination to go out and do some of them. Read it, and then have your minister and music committee read it too; they'll thoroughly enjoy it—and make your lot easier.

Price \$2.50 postpaid

ORGAN INTERESTS INC.

467-RICHMOND STATION-S. I. NEW YORK, N. Y.

\$2.00
a year

Subscription to

\$2.00
a year

The American ORGANIST

Name -

Street & No. -

City & State -

Enclosed is \$.

c m x b

ORGAN INTERESTS INC.

Box-467 Richmond Station-S.I.

New York, N. Y.

A Column of Favorites

Comments on Organ Pieces Selected for Their Practical Musical Worth

J. Frank FRYINGER: *Forest Whispers*, 5p. me. (J. Fischer & Bro., 60c). Here is a piece of appealing music, with Chimes used effectively for accent, though Chimes are not necessary and the piece can be played without them. The main section presents a melody of fine quality in the right hand against the lefthand part that carries the harmony and a counter-melody of its own—always an effective medium. After a brief contrast-section the recapitulation brings the opening melody in the left hand against which the right plays an ornamental passage that needs to be taken very softly in order not to spoil the effect. This is the kind of music that means something to an average congregation and helps them get into the service.

Bernard JOHNSON: *The Sigh and The Smile*, two companion pieces in one cover, 14p. me. (Gray, \$1.00). The first one is a characteristic and emphatically successful mood-portrayal, done in genuine organ style of writing, but it is the second one with which we are chiefly concerned, for it presents as lovely a melody as was ever written, and it is cleverly accompanied and handled. All the trickery of an expert colorist can be put into *The Smile* and there is no end to the niceties of phrasing it calls for. Harp and Chimes can be beautifully used here and there. And that always effective device of a counter-melody played in the inner parts against the main melody is beautifully exhibited. We have heard it used for wedding ceremonies, played during the actual performance of the ceremony—played pianissimo, on beautiful colors, with fine phrasing, and lots of sentiment, and it's always appropriate and lovely. Melodies are born, not manufactured. And this is a melody.

Bernard JOHNSON: *Pavane*, 6p. me. (Gray). A fine combination of melody, harmony, and rhythm, with a counter-melody delightfully worked into it. Music for music's sake, just to make the world a little brighter because of the beauty of music. Is that sort of thing out of place in the church service? That depends entirely upon the service itself; in some of them, it is; in others it certainly is not.

Edward F. JOHNSTON: *Midsummer Caprice*, 7p. e. (J. Fischer & Bro., \$1.00). Those of us who do not feel it necessary to be profound all our lives, those who delight in simple beauty, those who now and then admit they play music because they like it, will find this little 3-4 composition a gem of its kind—provided they don't hear it as a Doppelfloete solo against Diapason accompaniment. Try it on as dainty registration as your organ admits, with varying speeds, a mixture of legato and staccato in the melody, crisp staccato in the accompaniment, and see what happens. The first contrasting section is one of those rare ones that does not let down. And then another contrasting section comes along, and it too is musical, appealing, beautiful. It's in rondo form. An artist who knows how to mix his colors delicately, and play delicately, will make even a Mus.Doc. enjoy this inwardly.

Walter KELLER: *Fulfillment*, 3p. me. (J. Fischer & Bro., 50c). And here's one quite the opposite; instead of being a bold brave melody against an accompaniment in collusion, it is a suave tone-painting in which melody and harmony are equally important. It wants not the hard unyielding Diapason tone but the warm soft strings and celestes, with plenty of melodic phrases and sentences played by the woodwind or other interesting solo voices.

Fine for prelude, offertory, or postlude; the kind of music that carries a message.

Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

GARTH EDMUNDSON

In Modum Antiquum

19p. me. (J. Fischer & Bro., \$1.25). Five movements of real organ music, presumably written for the church-recital or service. The same high quality of workmanship and material is evident on every page.

Pax Vobiscum of three pages is as unusual as it is simple. Against a persistent pedal, four crotchets to every measure but the last, we have an opening eight-measure sentence in two-part writing played by the right hand alone; then follows a two-part lefthand passage against which a new solo melody is played. It is quiet, meditative, impressive, a regular little gem of composition, not of the recital encore type but something of the sort Beethoven put into his slow movements.

Pastorale Ancienne is another little gem, again reminding us of the sturdy character Beethoven put into his music. Mr. Edmundson seems to be a born composer; he never stumbles or fumbles; his music moves along gracefully, always gracefully. Never any lack of musical idea to talk about, never any lack of what to say. This particular movement is an example of how to write music without burying it under a mass of useless notes.

Litania Solenne, three pages, is a solemn piece of church music, with consecutive fifths in the bass end of it. Though it doesn't seem to get anywhere nor say very much, it does have the grace of simplicity and directness. As part of the suite it still says enough to be more than worth playing.

Benedictus, four pages, is not of the Reger type of shouting benediction but rather of the prayer type; it opens with an unaccompanied motive on Chimes. Here's a composer who is not afraid to give the pedal-clavier a rest. The piece builds up from piano to fortissimo, remains fortissimo only for a few measures, and then dies away again to a pianissimo ending. It is musical, interesting, and written with an unusual hand.

Cortege and Fanfare closes the suite in six pages of march-like music that begins softly and ends on full organ. It is harmonically rather than contrapuntally conceived, yet the reader must not mistake that to mean the kind of music he is already saturated with. This comparatively new composer has something to say and a very definite style to his saying it. The finale is slightly bombastic—but that is sometimes a good quality; it is here. For several pages we have four-staff writing which won't be exactly easy to read; it's somewhat on the order of a fanfare on brass, interpolated against the even flow of the music.

Here then is a fine piece of music, thoroughly modern in its approach—but never crazy, unless we want to condemn the stunt effect of consecutive fifths; it is easy to play, in fact very easy, and expressly suited to church use. We recommend it to every reader, whether a pupil of Miss Soosie, or Dr. Pedalthumper himself.—T.S.B.

H. A. CHAMBERS: *Six Easy Melodious Pieces*, 10p (Novello-Gray, 75c). For first-year students.

Ed. by John Holler: *St. Cecilia Series of Lent and Easter Music*, 34p. (Gray, \$1.50). Original compositions by Garth Edmundson, Lemare, and Russell Hancock

• For Twenty Years •

The Wicks Company has advocated low air pressure. Why? Unquestionably, because the production of true Diapason tone demands it, and NOT because the direct electric action would not operate successfully under high pressure.

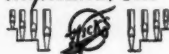
Recent developments whereby other types of actions have been changed to meet the demands of the pipes, if they are to be artistically voiced, prove very conclusively that our persistence in using low pressure has not been a mere sales promotional scheme.

Now, may we venture somewhat further? Since our contention concerning the effect of air pressure upon a pipe seems to be correct, our position regarding the direct electric action is strengthened. The advantages of low air pressure are no more obvious than the outstanding features of the direct electric action. Therefore, why turn your back to progress?

Investigate what direct electric has to offer. IT LIKEWISE IS MORE THAN A MERE SALES ARGUMENT.

WICKS PIPE ORGAN CO.

Highland, Ill.



Westminster Choir School

1935 Summer Session

for

ORGANISTS and CHOIRMASTERS

under the personal direction

of

John Finley Williamson

at

NORTHFIELD, MASS.

Carl Weinrich

Available for private lessons in organ, also for coaching in service-playing and repertoire for church and recital.

July 23rd to August 11th

ADDRESS ALL INQUIRIES TO

Westminster Choir School
Princeton, N. J.

AUSTIN ORGAN COMPANY

HARTFORD, CONNECTICUT

Miles; Bach transcriptions by Dr. Charles N. Boyd and Mr. Holler; Purcell's Trumpet Voluntary arranged by Dr. Clarence Dickinson. Some of it not at all easy to play, though none of it difficult.

ANTHEMS: Ar. Brahms: "O Jesus tender Shepherd hear," s-a-t-b. 6p. e. (E. C. Schirmer, 16c). A German folksong.

Ernest DOUGLAS: "Benedicite," 2p. 8c. Order from the composer; a chant.

George DYSON: "Three Songs of Praise," 18p. 4-p. me. (Novello-Gray, 75c). Piano accompaniments. There's a flavor to these three anthems that refuses to be forgotten; this man knows how to put something into music that doesn't come out of a textbook. Better not pass these up if you take your anthems seriously.

William Pierson MERRILL: "With us in Prayer," 10p. c. a. t. e. (Gray, 15c). When an organist writes the sermon and the preacher writes the anthem, it's News. Everybody likes Dr. Merrill, the minister of Dr. Dickinson's church, likes him so well that it's doubtful if he ever hears anyone tell him the truth about the music he writes. Suppose we try it. The opening contralto solo is tuneful—and it's an insult to a composer to say he is tuneful in 1935. When this solo melody is given to the tenor against the 4-part chorus and organ the result is against a musicalness we highbrows must of necessity call tuneful. The accompaniment is dangerous for a careless organist to do because he is almost sure to put on the Doppelfloete for the arpeggios and the Diapasons for the chords, and heaven help the congregation; yet in fact Dr. Merrill, without realizing it, has written an accompanied-unaccompanied anthem, for this thinly-written accompaniment is just about precisely correct—it supports very mildly, never drowns. We would expect Dr. Dickinson's minister to write fugues instead of melodies. But when we visit the Brick Church and are completely conquered by the genuineness and sincerity of the whole service, including the preacher, it's a different story, and we all come away with a profound affection for Dr. Merrill and complete admiration for everything these two superlative men—Merrill and Dickinson—have done in their presentation of the service. Perhaps this anthem will be too direct in its method and appeal to be given a place in the services of our uppish churches, but we do know that when artistically (meaning merely sincerely) interpreted, it will add much to the spiritual values of the service, both for congregation and choir. Ninety out of a hundred choirs should use it.

Arthur SHEPHERD: "A Ballad of Trees and the Master," s-aa-tt-bb. u. 9p. md. (Birchard, 20c). Here is a fine setting that will appeal to all organists who are fond of unaccompanied music in many parts, with many strays away from diatonic writing. The themes are good, the range is conservative, the style is strongly dynamic and expressive. A well-trained chorus, with contraltos and tenors capable of staying exactly on pitch, will make something fine of this.

Wesley, ar. J. Holler: "Lead me Lord," s-a-b. 3p. e. (Gray, 12c). As simple as music can be, yet a fervent prayer that makes any service the richer.

ANTHEMS: MEN'S VOICES: Orlando di LASSO: "Adoramus Te," t-t-t. u. me. (E. C. Schirmer, 15c).

ANTHEMS: WOMEN'S VOICES: Bach, ar. E. H. Geer: "Thou Guide of Israel harken," s-s-a-a. 14p. md. piano accompaniment. (E. C. Schirmer, 30c). From cantata No. 104.

Hermann, ar. Max Reger: "Ye that have spent the silent night," s-s-a. e. u. (E. C. Schirmer, 12c). A morning hymn, simple, sincere, beautiful music.

M. A. Ingegneri: "Surely He hath borne our griefs," s-s-sa. eleven measures. e. (E. C. Schirmer, 12c). A very attractive response.

Lotti, ar. G. W. W.: "Surely He hath borne our griefs," s-s-a. 3p. me. (E. C. Schirmer, 15c).

CHORUSES: Norman GILBERT: "The Jocular Beggar," 10p. u. me. (Novello-Gray, 15c). A jolly song in 6-8 rhythm that will make the audience happy.



GREGORIAN ACCOMPANIMENT

ACHILLE P. BRAGERS

7x10, 82 pages, cloth-bound. (Carl Fischer, \$2.50). The Author is a member of the faculty of Pius X School of Liturgical music and deals with the subject "according to the principles of the monks of Solesmes." The various chapters deal with Gregorian tonalities, harmonies proper to plainsong, placement of chords in relation to rhythm, cadences, the modes, practical suggestions, preludes and interludes, modulations, and a glossary of technical terms.

MUSIC IN THE SCHOOL

MAY SARSON

4x6, 79p. paper-bound. (Gray, 50c). The purpose is "to draw attention to some of the many aspects of the school song and to suggest how the teacher can make the most of his time spent with the singing class in developing the pupils' knowledge and appreciation of music." Chapters are: rhythm, melody and accompaniment, vocal tone, interpretation on, eye and ear facility, part-singing, and songs and their composers. It is a practical booklet for any who must teach children how to sing.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

... SEPTEMBER ...

1. Eleventh Sunday after Trinity.
1. Frank H. Colby born, Milwaukee, Wis.
2. Labor Day.
4. Grieg died, 1907.
4. F. Flaxington Harker born, Aberdeen, Scotland.
4. Edward F. Johnston died, 1919.
5. H. Brooks Day born, New Market, N. H., 1858.
5. Walter C. Gale born, Cambridge, Mass.
5. Meyerbeer born, Berlin, 1791.
6. Walford Davies born, Oswestry, Eng., 1869.
6. Lafayette born, 1757.
8. F. Leslie Calver born, Beckenham, Eng.
8. Dvorak born, Muhlhausen, 1841.
9. Edwin H. Lemare born, Isle of Wight, Eng., 1865.
10. Percy Fletcher died, London, Eng., 1932.
11. Louis Adolphe Coerne died, 1922.
11. Alfred Hollins born, Hull, Eng., 1865.
11. George C. Martin born, Lambourn, Eng., 1841.
12. Francois Couperin died, Paris, 1733.
13. George Henry Day born, New York, N. Y.
13. Alfred R. Gaul died, 1913.
13. Frank L. Sealy born, Newark, N. J.
14. Edward Shippen Barnes born, Seabright, N. J.
15. Horatio Parker born, Auburndale, Mass., 1863.
16. Richard Keys Biggs born, Glendale, Ohio.
16. Frederick Stevenson born, Newark, Eng., 1845.
17. Karl Ludwig Thiele died, 1848.
23. A. Walter Kramer born, New York, N. Y.
23. First day of Autumn.
25. Leon Boellmann born, Ensisheim, 1862.
25. J. Varley Roberts born, Leeds, Eng., 1841.
27. Cyril Scott born, Oxten, Eng., 1879.
30. C. V. Stanford born, Dublin, Ireland, 1852.

Tone-Production LESSONS for CHOIRMASTERS

by ARTHUR L. MANCHESTER

7x10, 25 pages, illustrated, a pamphlet reprinting the series of twelve masterful lessons by an expert, first published in T.A.O. in 1924 as a service to T.A.O. readers who wanted to know exactly what to do to improve the tone of their choirs. An intensely practical series of exercises and lessons devoted exclusively to the development of a fine tone in choral organizations.

Price 30 cents postpaid

Remit by postage stamps if ordered separately

ORGAN INTERESTS INC.

467-Richmond Station-S.I.

New York, N.Y.

ORGOBLO SOLVES ANOTHER PROBLEM

ARCHER GIBSON
NEW YORK

May 10, 1935.

Spencer Turbine Co.,
Hartford, Conn.
ATTENTION OF MR. A. C. FORTER.

Dear Mr. Forter:-

Thank you for your interest in connection with the installation of the two blowers for the organ in my studio. Let me add a few words of comment that may be of help to my brother organists.

My organ is primarily used for recording and broadcasting. This obviously necessitates extreme quiet in the studio due to the sensitivity of the modern microphone.

During the past week I made a number of records for the Victor Company using two "Vibron" microphones. The two new Orgoblos are so silent that under severe microphone tests it has been found unnecessary to sound proof the motor room, which is an ordinary wooden floored chamber only a few feet from the rear of the organ.

I had planned to sound proof the blower room. My previous blower, which was of a well-known make, was too noisy. The organ now has an additional high pressure section and two Orgoblos. Both are so noiseless in operation that I have had to install an indicator in the studio to be sure that I have turned off the power.

The Spencer Orgablo has solved the vital problem for the modern organ in perfection.

Cordially yours,

Archer Gibson

THE SPENCER TURBINE CO., HARTFORD, CONN.

S-28

THE FOURTH DIMENSION

The tonal beauty, the responsive mechanism and the great longevity of the Kimball organ are three-dimensional qualities, readily discernible on even the most casual investigation.

The artistic background, created by long and varied experience, a sincere determination to build only the finest instruments, continuous Kimball Family Ownership and operation for seventy-eight years, and the unquestioned financial stability of the W. W. KIMBALL COMPANY are qualities, invisible at mere sight; but once their true significance is understood, vitally important—THE FOURTH DIMENSION.

W. W. KIMBALL COMPANY

Established 1857

Organ Architects and Builders

KIMBALL-WELTE Residence Organs

CHICAGO
Kimball Hall

NEW YORK
665 Fifth Avenue

HILLGREEN, LANE & COMPANY

ALLIANCE, OHIO, *have been building* PIPE ORGANS

Since 1898 for patrons
from NEW ENGLAND to HAWAII

Therefore our organs are available everywhere for demonstration

G. F. Dohring, 225 Fifth Avenue, New York

Agencies:

Martin W. Bush, 2037 Farnam St., Omaha, Neb.

World's Largest Organ

Convention Hall, Atlantic City

in two back issues of *The American Organist*

May 1929: Contains complete specifications as proposed and revised (both indicated) with six prices actually bid, 7 plates. \$1.00 postpaid

August 1932: Contains full description of console as built, 12 full-page plates; tells everything an organist needs to know about that console in order to play it easily. \$1.00 postpaid

Or Both Issues \$1.75 postpaid.

The American Organist, Richmond Staten Island, New York

Oberlin Conservatory of Music

A Department of Oberlin College

Exceptional advantages for the Organ Student

23 pipe-organs
for teaching and practice
Specialist teachers

BRUCE H. DAVIS
GEORGE O. LILLICH

LAUREL E. YEAMANS
LEO C. HOLDEN

Choir Singing and Choir Direction
with Olaf Christiansen

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KEEP A RECORD

RANGERTONE has developed a recording phonograph for professional use. It is simple to operate, portable, inexpensive and records on special discs that retain tone quality after numerous playings. It has many practical uses, for example: the organist can record separate voice-parts or a whole anthem as an adjunct to choir training; listen to his own recitals from the audience standpoint—a permanent record of progress.

Leading conservatories find recordings a valuable aid to scientific teaching—a model is always before the student—the lesson can be repeated at any time—he can copy the playing of his teacher and use it as a study—he has a reference library—he can observe personal development, eliminate flaws.

RANGERTONE, INC.
ELECTRIC-MUSIC

201 VERONA AVE.

NEWARK, N. J.

COMPOSITIONS FOR ORGAN

By Garth Edmundson

Bells Through the Trees60
An Easter Spring Song60
To the Setting Sun50
Humoresque Fantastique75

Interesting Choral Novelties for

Service or Music Festival Programs

Annabel Morris Buchanan

Selected from early American Sources

O Jesus, My Saviour	S.A.T.B.	.15
Retirement	S.A.T.B.	.15
Wondrous Love	S.A.T.B.	.15
Oh, Mary Went a-Journeying	S.A.T.B.	.15
Jesus Born in Bethleä	S.A.T.B.	.15
Jesus Born in Bethleä	T.T.B.B.	.15
Brother Green	S.S.A.	.15
The Hebrew Children	S.A.T.B.	.15

J. FISCHER & BRO.

119 W. 40th Street

New York, N. Y.

July 1935, Vol. 18, No. 7

The American Organist

W. SCOTT BUHRMAN, F.A.G.O. . . Editor

WILLIAM H. BARNES, Mus.Doc., Associate Editor, Department of the Organ
Prof. ROWLAND W. DUNHAM, F.A.G.O., Associate Editor, Dept. of Church Music

Contributing Staff

LEROY V. BRANT, MUS. MAS. - PAUL S. CHANCE - ROLAND DIGGLE, MUS. DOC. - FREDERICK W. GOODRICH
A. LESLIE JACOBS - GORDON BALCH NEVIN - ELIZABETH VAN FLEET VOSSELLER

Editorials & Articles

St. John's, Covington, 257, *Cover Plate*
St. George's, Rumson, 266, *Frontispiece*
Let's Talk Quality, 279, *Editorial*
Bach in Luneburg, 267
By the Hon. Emerson Richards

The Organ

Dr. Barnes: Some Corrections, 280
An Organ to See and Hear, 269
By Walter Holtkamp
Austin Liquidates, 285
Ludwigtone, 271
Organs:
Covington, St. John's, m257, ams269
Rumson, St. George's, p266

The Church

Prof. Dunham: Color, 276
Dickinson Festival, 277
"Everyman" Presentation, 282, *Mr. Gallup*
Our First Forty Years, 274
By Elizabeth Van Fleet Vosseller
Port Chester Festival, 282, *Mr. Bunnell*
Vowel Tone Without Words, 273
By Hans Hoerlein
Westminster Graduation, 285
Service Selections, 283
Musicales, 289

Recitals & Recitalists

Travelogue Radio Series, 277
By Ruth E. Hodsdon
Recital Programs:
Advance Programs, 287
Bach Programs, 283
Larson, Earl R., 277
Musicales, 283

Notes & Reviews

American-Composers Sketches, 284
Cover Plate, 272

Guilmant Organ School, 275
Prizes, 284, 289
Summer Course, 287
Repertoire and Review, 260:
Books—Current Publications
Calendar for September, 262
Column of Favorites, 260
Organ Music—A Sonata

Pictorially

*Console, †Organ or Case

Covington, St. John's, *†257, †270

Personals: *With Photo

Biggs, E. Power, p289
Carl, Dr. Wm. C., *275
Dickinson, Dr. Clarence, h277
Edmundson, Garth, r260
Larson, Earl R., *277
Loeffler, Charles M. T., o285
McCurdy, Alexander, *p288
Rogers, James H., *h284
Schweitzer, Dr. Albert, r280
Shoremount, Anna, h289
Smale, Edith W., o289
Guilmant Organ School Class, 275

Key To Abbreviations

Program Printing, April 167
Publishers' Key, May 1924, page 202
Repertoire and Review, June 224
Stoplist, May 206

Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review or details of composition; Special programs; Tour; *Photo.

Copyright 1935 by Organ Interests Inc.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Office: 90 CENTER STREET, RICHMOND, STATEN ISLAND, N. Y. Phone DONGAN HILLS 6-0947

ORGAN INTERESTS INC., Box 467 Richmond Station S. I., New York, N. Y.



ST. GEORGE'S BY THE RIVER, RUMSON, N. J.

The new Mary Owen Borden Memorial Case for the Hillgreen-Lane organ, an interesting combination of pipes and screen providing free egress of tone.



Gen

B

tical
in th
we
choi
from
Mic
Lün
that
of t

T

in I

of t

Sän

Ber

him

year

curr

the

hav

Sän

S

and

turn

to

For

bro

info

Not

teria

rece

surre

the

Amb

the

The AMERICAN ORGANIST

Vol. 18

JULY 1935

No. 7

Germany Again: Article 11:

Bach in Lüneburg

The Men and Influences Surrounding Him in the Important Youthful Period
when the Master-Musician Was in the Making

By the Hon. EMERSON RICHARDS

LÜNEBURG

BACH'S BIOGRAPHERS have been somewhat less than frank in their treatment of his stay at Lüneburg. Of documentary evidence there is practically none, with the exception of the meagre notations in the Michaeliskirche School record. From this source we know when Sebastian began his attendance at the choir-school. He probably stayed for three years, or from April of 1700 until the early spring of 1703. The Michaeliskirche's records do not show when Bach left Lüneburg and the only fact we have at our disposal is that on April 8th, 1703, he was enrolled as a member of the household of Duke Johann Ernst at Weimar.

There is even the possibility that he did not stay in Lüneburg through all this period. This arises out of the fact that in 1736 he wrote to the authorities at Sangerhausen seeking the post of organist for his son Bernhard. In this letter he reminds them that he had himself competed for the then-vacant position "thirty years earlier." The only vacancy of about this time occurred in July of 1702 and was filled in November of the same year. If then Bach's letter is accurate he must have made the one-hundred-and-fifty-mile journey to Sangerhausen some time during the summer of 1702.

Sangerhausen is about thirty miles north of Erfurt and the question naturally arises whether Sebastian returned to Thuringia at this time and went from there to Weimar, or again spent the winter in Lüneburg. Forkel's cross-questioning of Karl Philipp Emanuel brought the reply that his father had given him no information upon the subject.

NOTE: Since it is desired to include in this serial only such materials as deal directly with Bach, there have been omitted from recent instalments the Author's masterful discussion of the influences surrounding Bach's earlier years; such omissions include sketches of the lives and works of Johann Christoph, Johann Michael, Johann Ambrosius Bach, and Johann Pachelbel; also discussions bearing on the development of the motet, cantata, and choralprelude forms.—Ed.

The reader therefore must be warned that all that has been said by Bach's biographers concerning his Lüneburg residence is based entirely upon inference and supposition, unsupported by any documented facts. If, however, we keep in mind the true state of affairs we may indulge in certain speculations upon what was likely to have happened to Bach during his stay at Lüneburg.

There were factors which could have played a very considerable part in the development of Sebastian's musical talent. Whether they did or not, we can only deduce from an examination of the compositions attributable to his youthful period. In them we read clearly the influence of the north-German school of composition. We see a broadening of his musical horizon to include a very decided interest in French and Italian music. We observe this young musical radical leaning further and further towards the left.

To the south-central German foundation there was now superimposed an eclectic structure that outwardly bore not only the evidence of the north-German reaction, but French and Italian influences as well.

The forces that could have rounded out Sebastian's artistic education were inherent in his stay at Lüneburg. We might list them first and discuss them later. First of all there was Georg Böhm. Next was the musical library in the Michaeliskirche. There was also Johann Jakob Loewe. Thirty-three miles to the north was Hamburg. Sixty miles to the south was Celle. While we cannot demonstrate our statements by absolute proof, we can by observing Sebastian's musical development assume that all these things did in some measure influence the trend of his musical evolution.

The way to Lüneburg traversed by our fifteen-year-old adventurer and his slightly older companion, Erdmann, lay through either Erfurt or Eisenach to Hanover and thence through Celle to Lüneburg. Hanover

would be more likely reached through Göttingen, but whichever the way chosen, our youthful pilgrims were confronted by a rough mountainous country which at the dawn of the eighteenth century boasted nothing but the most elementary roads. Even today our motor winds its way past forbidding steepes, jutting mountain peaks, and inaccessible heights still crowned with broken strongholds that remind us only too clearly of the dangers and hardships of travel two and a half centuries ago. Beyond Hanover the rugged country smooths out into the alluvial plain that pitches toward the North Sea. As we approach Lüneburg we find ourselves in the midst of a flat, sparsely-inhabited marsh-land that sweeps in an unbroken horizon northward towards Hamburg. Over this level country the spires and towers of Lüneburg appear long before we reach the end of our journey.

Lüneburg is a town of about thirty thousand inhabitants. As a member of the Hanseatic League, it was a city of importance and affluence during the Middle Ages. Today it still retains evidences of its former grandeur. Many houses of the medieval period are still standing, side by side with others of the sixteenth century Renaissance. Around the Sand are many half-timbered houses of the sixteenth century. One of them dating from 1566 is a beer hall. Before its doors Sebastian's perambulating choir must have frequently paused "to make music," while some shy, round-eyed pensioner stepped within—to pass the hat.

At the east end of the Sand stands the rival Johanniskirche, coldly conscious of her position as Lüneburg's most important church.

North from the Sand on the Bacherstrasse a few steps bring us to the Market and the Rathaus, a thirteenth-sixteenth century Gothic Renaissance structure that still preserves its council chambers and other public rooms in all their medieval charm. The Ratsstube (municipal wine restaurant in the City Hall) with its beautiful carvings of 1568 must also have been a magnet for the Michaeliskirche choirs. We rest a moment in the quiet shadows of its time-darkened walls.

In imagination we see the square-shouldered, compact frame of Sebastian, violin in hand, leading his fellow-choristers upon one of these festive musical forays. Perhaps some kindly burgher has slipped to our fun-loving young Thuringian a cheerful stein as a reward for a gay tune from that magic fiddle. Horrified? The great Bach making music in a saloon? Well, the Lüneburg choir made its living by singing in the streets. Do you expect that they overlooked the spots where the warm wine had melted the inhibitions upon generosity? Still skeptical? Then where did Bach pick up that merry Dutch drinking-song that forms the theme of the *G-Minor* or that undignified jig-tune that serves the *G-Major*, or the rollicking little tune with the foot-tapping rhythm of the *Short G-Minor*? All three were youthful efforts while the memory of Lüneburg was still fresh in the mind of this exuberant and dynamic youth.

Our interest in Lüneburg naturally centers around

its three churches and their musicians, and the influences they exerted upon young Bach.

The Lüneburg churches conform architecturally to the north-German style of brick Gothic. The country does not afford building-stone suitable for a cathedral-type structure. Consequently the great churches of northwest Germany developed along the lines most suitable to the brick media. A French or English stone cathedral is essentially a vertebrated structure. Each nave arch with its attendant system of flying buttresses is an independent unit. The walls and windows extending between the arches are mere curtains necessary to repel the weather, but contribute nothing to the support of the edifice.

In a brick structure the formation of the arch is entirely different. There is less thrust and more downward pressure. Consequently the walls become integral parts of the building. This encouraged the development of the so-called 'Hallenkirchen. The design is characterized by a plain brick exterior surmounted by a very high-pitched roof and an interior in which the aisles are as high and wide as the nave, nearly round arches, and a rectangular ground-plan. The choir is reduced or eliminated and there is always a west gallery for the organ. Frequently the gallery is extended eastward down the aisles to furnish special accommodations for important civil dignitaries. Plain plaster walls replace the inherent decoration afforded by carved stone. Color is achieved by means of stained or painted glass windows and elaborate carved woodwork in the altars, pulpits, and organ cases.

Such a hallenkirchen is the Johanniskirche. Its heavy square tower is carried upwards in a pyramidal spire. The nave appears short for its actual length, and with the wide aisles makes the interior seem almost square. The vaulting is good. Decoration has been attempted by facing the columns and vaults with moulded bricks. But the principal decorations are the elaborately-carved galleries reserved for the ancient Guilds, the fine polychromed pulpit and the magnificent organ facade.

The central part of the organ case was built in Her-togenbosch, Holland, about 1530. The side towers and the figures above the central pipes were added in 1709. The fine carving is richly gilded as are some of the pipes. This beautiful case now houses an undistinguished Walcker. What the organ was like in Bach's time we do not know. It is assumed that it was in bad condition, because it appears to have been entirely rebuilt in 1709. Our interest in the church and in the organ arises out of the fact that Georg Böhm was organist here during Sebastian's sojourn in Lüneburg.

Between the musical authorities of the other two churches—the Michaeliskirche and the Nikolaikirche—and Böhm there seems to have been a complete lack of cordiality. With German tenacity the feud has been carried down to the present day, and the Lüneburgers are quite positive that Sebastian would not have been welcome in the Johanniskirche organloft.

¹Hall church or, more broadly, churches like halls.

But Böhm was also a Thuringian. Born near Ohrdruf in 1661 he was in contact with the whole Bach clan. What more probable than that this man of forty would establish a protectorate over our youthful exile? Böhm was a pupil of Reinken but there is more of the former's style than the latter's in Bach's earlier compositions.

Böhm had come from Hamburg to the Johanniskirche only two years before Bach came to Lüneburg. He was already acknowledged as one of the masters of the new organ style. Upon the central-German tradition he had imposed the art of the north-German school, of which Buxtehude, Lübeck, and Reinken were the leaders. This school was primarily of Dutch origin and descends through Sweelinck to the adjacent German masters. It is distinguished chiefly by its disregard of form and its insistence upon color. The compositions of this group are specialized by a florid ornamentation and orchestral sense that contrast strikingly with the much more restrained and formal work of their southern colleagues.

Böhm had more than absorbed the central and the northern styles of composition. He had evolved from them a distinct metier of his own. To the feeling for form as developed by Pachelbel and the central Germans, Böhm added the color sense of the northern school.

In considering the influence of Böhm upon the youthful Bach we must not be misled by the fact that he was an organist. Böhm was most successful in his compositions for the clavichord and he does not entirely escape from that instrument in either his vocal or organ works.

The clavichord and the pianoforte are dangerous

(To be continued)

instruments to compose for or to employ when composing for other instruments. They contrive to imprint upon a composition their own individuality and their own limitations. Bach's compositions of the Lüneburg period show very clearly this phase of the Böhm influence.

In this regard it is interesting to note that musicians have frequently called attention to the fact that Bach's early organ works appear to have been composed at a clavichord or a pedal harpsichord, the supposition being that Bach did not have ready access to the Lüneburg organs and was compelled to fall back upon the claviers. It seems to have been overlooked that the style of these compositions may be more the product of the Böhm influence, and his feeling for the clavichord, than the direct reaction of the instrument itself.

Bach early acquired the habit of composing away from a keyboard instrument. His education was drawn more from a study of the manuscripts of his preceptors than from a performance of their works. As we shall see at a later stage in our journey, Bach developed a very strong prejudice against composing with the aid of a keyboard instrument and took stern measures to prevent his pupils from doing so. We should, therefore, keep in mind that Böhm's influence was probably more potent in developing Sebastian's general musical style than in directing the trend of his organ compositions. Bach's early mastery of the harpsichord and the cymbalo certainly owe something to Böhm. The harpsichord rather than the organ would be responsible for the fullness of the chords and the consequent richness of the harmonization which lifts even the earlier of his compositions above the efforts of his contemporaries.

An Organ to See and Hear

An Organ Builder Discusses the Details of his Organ with Exposed Pipework in St. John's Church, Covington, Kentucky

By WALTER HOLTKAMP



THE UNUSUAL structural or architectural form and the stoplist of the organ built for St. John's Church, Covington, Ky., has attracted considerable interest. At the request of our Editor, I will discuss the principles involved and describe the instrument as well as I can.

The architectural form of the organ under discussion is the result of "obeying that impulse"—call it modernism, functionalism, or anything we like. In the last analysis it seemed

to us the natural thing to do under the given conditions. Having started from the premise of a two-manual organ with all that that implies, and arranging these elements according to the dictates of the music, the requirements of organ-pipe sound-production and the architecture of the environment, we attained a form which seemed to us best suited to its function and which

expresses the function visually. In short, it is the simple solution. Simplicity marks the instrument in all its details, both structural and tonal. In the pastor of St. John's Church, Father Anthony Goebel, we found a man who dared to allow us to be simple.

Mr. Parvin Titus acted as adviser to both the purchaser and the builder. Mr. Titus was engaged on a professional basis by the purchaser for a fixed and generous fee. This is an arrangement which cannot be too highly recommended, as it leaves all three parties free to express themselves without reserve. Here was no question of bidding on a prearranged specification which at best could only express the personal viewpoint of an individual, but of three specialists sitting in conference and each contributing according to his knowledge or experience.

The views of Fr. Goebel on tonal matters were interesting and reflected the general dissatisfaction with the prevalent type of instrument of the immediate past. I knew that organists and organ builders were dissatisfied, but

I had not realized that the clergy were thinking along similar lines. In this connection it is interesting to know that the Bishop of Covington had curtailed the appropriation for the organ; from observation on his extensive travels he had concluded that the larger investments did not produce musical satisfaction in proportion to their cost. Although he has in principle no objection to large instruments, as guardian of diocesan funds it is his duty to see that these are wisely used. I believe this viewpoint of a clergyman and executive may well be taken as a warning. Fr. Goebel quite definitely set himself



ST. JOHN'S CASE

In this instance the organ itself becomes the case. The Ruckpositiv built for the Cleveland Museum of Art was the first notable example of an organ with exposed pipework revived in modern America, though that method was once practised frequently enough.

against any of the luscious or what we were wont to call seductive tone qualities. He even requested that a Tremulant be omitted. On the other hand, he realized the dangers and wished to guard against an organ of shrill and strident qualities of tone.

From the foregoing it will be apparent that the stage was perfectly set for the building of a modest but straightforward instrument. Our first problem was that of location. The west gallery is extremely shallow but the organ chamber in the adjoining tower which had housed the former instrument would have been more than ample for our purpose. If however the entire instrument were to be placed within the chamber it would have required a much larger organ than our appropriation allowed, and besides, the tone would necessarily need to be forced in order to be heard to advantage in the body of the church, and then, of course, close by it would have been unpleasantly assertive.

The best solution seemed to be to abandon the chamber in so far as possible and bring the main body of the instrument forward into the church. It is my contention that organ chambers might more correctly be called organ containers, or possibly retainers, since they seem to bottle up the tone rather than allow it to be freely released. We accordingly decided to reduce the depth of the chamber by constructing a wall from side to side at about two-thirds of the depth of the chamber and to the height of the swell-box. This wall serves as a splendid reflector for the tone of the entire instrument. This alteration in the location and environment enabled us to plan the instrument along lines which would have been impossible had we contented ourselves with the chamber.

The Great could now be a free-speaking division since all its pipes would be practically within the same walls as the ears of the hearers. Every effort was made to locate the pipes of the Great so as to be able to obtain from them a free and unforced tone. No truer words were ever spoken than those attributed to Cavaillé-Coll, "A pipe sounds best when there is room to walk clear around it." We could not of course go to this extreme, but by dividing the chests into bass and treble sections at c^1 we were able to plant the pipes in straight lines across the chests with all pipe-mouths facing forward. The treble section was placed in front of the bass section. As shown in the photograph, this arrangement produced a mass of expressive form and interesting detail. The contour resembles a half pyramid.

The 4' Prestant is made of copper, a material of inestimable value in building bright but mild tone. The 16' Quintaten and 8' Ludwigtone are of wood. The Diapason and Salicional are of spotted metal with zinc bases. The combination of these four materials and a full view of the complete pipe structure creates an expectation of piquant variety, and at the same time presents an appearance of dignity and ruggedness in keeping with the nature of the instrument. Too often a lacy or delicate effect is imposed on casework and this is incongruous with organ tone properly conceived. Although delicate tracery may reflect to some degree the softer and more effete tones, where such exist, it is totally incapable of suggesting to the eye the counterpart of the massive and virile effect which the whole ensemble should produce. This is much better achieved by exposing to the eye the pipes massed in strong architectural forms and by reducing the casework to a minimum consistent with good design. The hand of the craftsman should be evident everywhere, as well as in the construction of the pipes and the treatment of the casework. In this connection, grilles are particularly indefinite, weak and purposeless in appearance.

It was considered of vital importance to provide a

Peda
dent
upon
be o
man
del
sin
Peda
spea
the
exte
mind
Peda
vide
to P
vital
of th
ture
the
awa
disca
Prof
exte
ters
orde
Ac
and
Cello
these
sition
again
tains
To k
Posa
natu
ampl
ally
force
Th
hind
the
box.
pens
fit of
venti
was
Grea
four
weig
gates
Insta
Spec
V-15
PED
16
8
GRE
16
8
4
SW
8

Pedal department of suitable proportions and independent character, rather than to make it necessary to rely upon Pedal couplers, even though the instrument was to be of modest size. The excessive coupling of enclosed manual divisions to the Pedal is detrimental to the proper delineation of the bass part of the musical structure, since this introduces manual character into Pedal tone. Pedal tone as we understand it should come from free-speaking pipes. A few well-placed Pedal ranks achieve the result far better than a large quantity of enclosed, extended, or coupled ranks. For the same reason to my mind the coupling of the unenclosed manual ranks to the Pedal should be facilitated and we have therefore provided Great to Pedal 8' and 4' and eliminated the Swell to Pedal 4'. Emphasis upon independent 8' tone is of vital importance to the Pedal, since the real character of the Pedal as an independent voice in the musical structure is determined by the higher pitches rather than by the 16' fundamental. The early European builders were aware of this principle; it is lamentable that it was ever discarded in favor of dominant and fluty 16' Sonoras, Profundas, and Magnas doubled at octaves through the extension principle. While 16' tones in various characters are quite desirable, they should be mild and bright in order to furnish a good blending basis.

Adherence to these principles accounts for the choice and placement of the two independent 8' Pedal registers, Cello and Posaune. As will be seen in the photograph, these two registers were placed in the dominating position of the instrument—that is, in the corner towers against the wall of the church proper. Each tower contains 32 pipes, 16 of the Cello and 16 of the Posaune. To keep out the dust and to help project the tone of the Posaune, its bells were mitred forward. Here again the natural order of the pipes produced a good form, allowed ample speaking-room and, what is most important, actually achieved suitable Pedal sonority from pipes of unforced tone and good blending proclivities.

The Pedal Contrabass 16' (open wood) is placed behind the swell-box and against the reflector wall, and the 16' Quintaten against and to either side of the swell-box. The effect on these two registers alone amply compensated for the cost of the wall. For the further benefit of the tone of the Contrabass, and also to obtain proper ventilation for the whole instrument, the lower casework was reduced to the minimum necessary to support the Great and Pedal 8' chests. This casework consists of four brackets with the required structure to carry the weight to the floor. Between the bracket-supports are gates of open design, one of which serves as the entrance



ST. JOHN'S UNUSUAL ORGAN

The new instrument described in the accompanying article by Mr. Holtkamp is housed in the rear gallery.

COVINGTON, KY.

ST. JOHN'S CHURCH

Holtkamp Organ

Installed, fall of 1934.

Specifications, Walter Holtkamp

V-15. R-19. S-16. B-1. P-1005.

PEDAL: V-3. R-3. S-4.

16 Quintaten (G)

CONTRABASS 32

8 CELLO 32

POSAUNE 32

GREAT: V-5. R-5. S-5.

16 QUINTATEN 68

8 DIAPASON 68

SALICIONAL 68

LUDWIGTONE 68

4 PRESTANT 68

SWELL: V-7. R-11. S-7.

8 HARMONIC FLUTE 61

VIOLA DA GAMBA 61

4 GEMSHORN 61

2 2/3 NASARD 61

1 3/5 TIERCE 61

V MIXTURE 203

4 OBOE-CLARION 61

COUPLERS 7:

Ped.: G-8-4. S.

Gt.: G-4. S-16-8.

Sw.: S-16.

The composition of the Mixture is as follows:

CC: 15-22.

C: 12-15-19-22.

fs²: 8-12-15-19-22.

cs^a: 5-8-12-15.

The Ludwigtone is an open wood pipe with two air-columns, developed by H. H. Holtkamp and A. G. Sparl-

ing and first used in 1925. One side of the pipe is tuned slightly flat, the other slightly sharp. Says Dr. Wm. H. Barnes in *The Contemporary American Organ*: "In addition to the beat caused by the difference in pitch, there is an undulation in the tone. This undulation is much slower than the pitch-beat and hence you have a beat within an undulation. It is this compound tone-curve which gives the peculiar charm. Each side of the pipe is dependent upon the other for its speech. Neither side is tonally good alone . . . The Ludwigtone is ideal for accompaniment of plainchant and provides a perfect carpet of tone for the singers."

to the gallery.

The Swell is the only division under the influence of shutters. The shutters are plainly visible and the onlooker is not in doubt as to the function of this apparatus. The resulting impression is that of a potential resource awaiting its release. In a recent article in *The American Organist*, Mr. Melville Smith has characterized the true function of the swell-shutters as a sort of "undercover mechanism" by means of which the more brilliant tone qualities of the instrument may be unobtrusively introduced into the ensemble. This is even better achieved with visible shutters, for a feeling of expectancy is created similar to that in the orchestra when the brasses are poised for an entrance. If the swell-shutter is a legitimate apparatus for musical effects, has it not a right to be seen? It may be argued that the movement of the shutters detracts from the musical effect. I question the validity of this objection, and on the contrary believe that the opposite is true. Do not the instruments and the physical movements of the players increase our enjoyment of the orchestra? Construct a grille in front of an orchestra, place thereon a few dummy instruments symbolic of what is behind, and imagine the effect on the audience! Carry the analogy a step further and place a conductor in front of the orchestra grille in the position often occupied by the organist at the console and try to imagine the effect on the audience of this incongruity. Or complete the analogy by enclosing the orchestra in a chamber and place the conductor backstage or behind a small screen so that the audience can see neither conductor nor orchestra. Of course the tone of the orchestra would be ruined by enclosure, but this would probably seem less objectionable to the audience than the loss of the personal element. Given these conditions it is more than likely that orchestra audiences would dwindle to the size of the average organ-recital audience.

In Germany today tracker organs are again being built, partly to satisfy a demand for a reintroduction of the personal element. At this writing I hope we Americans will not need to go to this extreme to recapture the personal element, because much of value would probably be lost. At the same time I believe that we realize more and more that the modern organ is in a large measure a concession of tone to mechanism and location, and that actually it is not the perfected form of its predecessors, as we were once inclined to assume.

Although I do not assert that a view of the pipes and the mechanism of an organ will immediately popularize the instrument, I do believe that our habits of thinking in regard to the organ are such that we have developed a detached point of view rather than an attached or personal feeling. This applies equally to player and listener. I am convinced that we will "help the cause" a great deal if we remove this feeling of detachment, this mantle of mystery surrounding the organ, and bring our players and our listeners into a more intimate contact with the instrument. Allow both performers and listeners an opportunity to contemplate their medium and their interest will increase. Music and the appreciation thereof is a very personal affair.

A few details as to the swell-box and shutter construction may be of interest. The shutters forming the front of the swell-box are inclined at an angle of approximately 55 degrees so that the box while 7'-0" deep has a roof of only 3'-0". The shutters have rounded edges and pass each other with about 1/4" clearance. This clearance between shutters makes it impossible to smother the tone; hence, only the intensity and not the quality of the tone changes as the shutters close or open. Another impor-

tant advantage is that the usual jerk or sudden crescendo of the first opening of the shutters is reduced to a minimum, since the box is never really closed. Despite the permanent openings or clearance between shutters, the dynamic effect is more than ample to influence the tone of the full organ, and the intensifying effect is apparent up to the full-open position of the shutters. Those who have tried it are amazed at the ease with which the swell-pedal is managed and the great extent of the shutter effect. The action of the swell-pedal is direct-mechanical.

It seems to me that the whole subject of swell-boxes is quite confused and needs clarifying. I am afraid there exists generally a questionable theory as to their function. It is unfortunate that the term "expression chamber" has ever come into general use; the connotation is confusing and tends to make a main issue of an incidental. In the swell (box and pipe content) described here, our efforts were directed toward creating an intensifier or dynamizer rather than an echo-producer. May I recommend to our Editor that he invite a discussion of this subject in this magazine and obtain contributions not only from this country but from France, Germany, and England?

As to the wind-pressures, they are unusually low. In addition the chests are divided to make it possible to use different pressures on bass and treble as shown by the following schedule:

Great: Bass 2 3/4", treble 4".

Swell: Bass 3 1/2", treble 4".

16' Quintaten: 2 3/4".

16' Contrabass: 3 1/2".

8' Cello: 4".

8' Posaune: 4".

The principles demonstrated in the building of the St. John's organ are the practical application of a credo. The efforts of my firm during the past four years, of which the building of the Ruckpositiv for the Cleveland Museum of Art has probably been the most publicized, have been directed toward bringing the organ out into the open where it can reveal its true character. A new technic has had to be developed and this has often led us to the camps of the Silbermanns and Cavaille-Colls. We have borrowed freely from these old masters, but always with an ear for our modern conditions. Stripping the instrument of inhibition and sophistication fulfills modern tenets and at the same time restores many of the most desirable of the primitive features. That this combination of factors does not create something bizarre and unacceptable is borne out by the fact that these organs have been passed upon by musicians, by the clergy, and by laymen; it must not be supposed that they are acceptable only to purists.

—COVER PLATE: ST. JOHN'S ORGAN—

Our Cover Plate this month shows the organ designed by Mr. Walter Holtkamp for St. John's Church, Covington, Ky., as it stood in the Holtkamp factory. It has been built into the church in this same manner, without case and with exposed pipework. Here's an organ that can be both heard and seen—and who is to say that much is not to be gained thereby? Mr. Holtkamp describes the instrument in the accompanying article.



—BUYING VOTES—

"I was in . . . about three weeks ago. I was told immediately on arrival to say nothing against the code or the administration. Those farmers are very happy to get \$35.00 an acre for not planting wheat they didn't intend to plant anyway."

Vowel Tone Without Words

A Defense of the use of Wordless Music from the Choir for the Sake of Impression and Atmosphere in the Church Service

By HANS HOERLEIN



VOWEL TONES, used as a distinct musical resource, are today offering a new approach in choral technic. This inherent musical potentiality of the human voice has stood neglected during the years of man's plying at musical development with instruments. We do not require the medium of language to interpret from music its emotion. Yet the voice's potentiality for musical expression has been limited to text, while within it lay an unexploited resource.

Paradoxically, the awakening musical consciousness of man sought tone-expression through crude instruments, developing these, while ever available was his own vocal apparatus—an instrument marvelously perfected by nature for yielding pure, flexible tones.

Man plied his wits to devise the mechanism, the blowing apparatus, and the pipes of the organ, yet never used to the end of a similar instrument the human tone ensemble with its efficient mechanism, blowing apparatus, and flexible vowel tones. Our aspiring ancestors could have developed a human ensemble (as well as the mechanical ensemble) with which to create mass tones. Eventually the resources of harmony would have yielded to this medium the same expansion, within its limits, as it yielded to instrumental expression and to the organ. Today we can well deplore the ancestral lack of perception because certain great musicians have gone on, leaving us nothing from their genius in a medium in which they could have yielded inspired, comprehensive work.

Who shall say that vowel tones sung in the range available to trained voices are of no intrinsic value as a means of musical expression? The capacity for a characteristic and effective ensemble is inherent. All that is required is the availability of a studied composition for the art. No doubt the unjust cry "imitation" will be heard. It is an unfortunate anachronism that man plied his wits to all manner of instrumental development before perceiving the instrument available within himself. The human voice—an instrument composed of animate matter, vibrating in the human body, elementally synchronized to its emotional energy and spiritual entity—shall yet come to be held as a supreme vehicle for musical expression. The voice holds an influence linked to spiritual development and expression that can never be achieved by man-made instruments.

Language uttered as music holds inherent limitations as a tone-producing vehicle. Would we tolerate musical instruments if they were subject to interruptions similar to those imposed by consonants? Possibly, if this interruption had forever played upon human experience. It is not too late to awaken experience to the cognizance of the interruption to pure tone which consonants impose. In instruments we have an uninterrupted flow of tone, varying only in their characteristic attack; language and song proceed through interruptions. The question of song as a superior art-form, in the use of the vocal apparatus, may well be raised.

Another condition that we tolerate in song but which, due to the peculiar vagaries of human percep-

tion, we would consider as sheer folly in instrumental usage, is this: tone in language proceeds from one type of tone to another; the instrument proceeds upon a fixed tone-type. Neither the organ nor an instrument changes in the rank or scale from a fixed tone-type. We do not find any voice in the organ in which string tone, flute tone, reeds, woodwind, or Diapasons are indiscriminately mixed, up and down the scale. Yet the ear accepts such a condition in song—a proceeding from one type of tone to another through the range of vowel enunciation.

We note then that language is not the ideal medium with which to play upon the vocal apparatus. On the other hand the pure tone-producing capacity inherent in vowels makes musical sense—if we dare submit this statement—while at the same time great possibilities for harmonic departure are available which never could be applied to vocal ensemble playing upon language. The range of the voice will also improve on vowel tones, for tones will be placed according to the resonance native to a given pitch in vowel enunciation.

Research reveals profound data regarding the use of vowel tones in ancient religious practises. Their use was definitely and knowingly directed to induce the activity of certain powers of perception lying outside the play of the objective consciousness. Vowel tones are each symbolic of a definite meaning and power, recognized thus in their early use and applied in simple syllabic combination with consonants which, too, had their meaning. By devout utterance according to a known technic they yielded their psychic influence, chant developing from this, the purpose being to attain liberation from the objective faculties—to transcend these and attain the glory of attunement with the infinite. The subject is a deep one which points significantly to the emasculations, unhappily given dignity today, in which are lost the knowledge and the use of needed fundamentals by which the human being is able to establish a contact with the invisible world.

We can not condemn as irreverent the use of vowel tones in church music, nor for that matter the hum, which has come under the fire of controversy. In fact we should rather disparage its use in secular music, deeming its use there a plagiarism from its profound source of origin—if we can rightly say anything about it at all.

The use of vowel tones in ensemble singing is here and there being put into practise. Mr. Lewis H. Diercks of the University of Iowa writes:

"I have been experimenting for some years in a variety of choral effects, hoping to come more nearly to the ultimate in the vast possibilities in vocal tone, namely vowel. An entirely new literature must be built up, orchestrally if we like. It will require the same high type of writing that writing for orchestra involves.

"I have tried and I use many different kinds of tone on hummed passages, avoiding a too-closed hum; one of these is on the 'oo' form, and another a French-horn effect patterned after 'er.' Much can be done in variety of attack, instruments having a great differ-

ence one from the other in the noise coincident with attack; we have done a lot with that. We use vowels according to their color and the resonance native to a vowel at a given pitch. Some of the nicest effects are achieved when perhaps the two contralto parts are singing text and the other ten parts are weaving an orchestral-like accompaniment around them. I have been playing with a chorus of forty-two picked voices, singing in twelve parts.

"Gustav Holst has written a choral symphony, as has F. M. Christiansen. Cyril Jenkins and some of the other English writers show a predilection to write orchestrally for voices. They do not indicate special vowel treatment, but I have freely used my own ideas. It is a fact that we face the unjust criticism, however, of trying to imitate the orchestra, in work of this kind."

Mr. Diercks thus reveals what he has done and intimates as well what can be done. I have word from England of a suite for viola, chorus, and orchestra—"Flos Campi" by Vaughan Williams. Quotations from the "Song of Solomon" indicate the mood of each action. Voices are used as an instrument added to the orchestra, sometimes humming, or singing only a vowel. The work is noteworthy for the mystical quality thus achieved.

There are great opportunities in playing with mass ensemble upon the resources of vowel tones. Possibly the most inspiring effect will be achieved by a judicious use of the orchestra's resources, and the organ. On the other hand it is entirely legitimate to consider the pure tone resources of the voice as an instrument, to be written for in orchestral literature and played by a body of singers.

Vowel tones and the hum may in all propriety be used in religious music—though a change in attitude from the present precedents, and a deeper enlightenment, need to be born. These resources can contribute much added beauty and stirring appeal, when handled with dignity and understanding. They will stand out effectively against contrasts in organ accompaniment.

The resourceful organist can use them to enrich an anthem by writing in a harmonization for voices to accompany the anthem solos, adapting perhaps the organ accompaniment, with additions, the organ abiding by tonal contrasts and superimposed harmonies. Now and then a passage will be effective if only the sopranos sing the text, the other voices singing their parts on vowels. Anthems can be made out of hymns on occasion. I have done an antiphonal effect between vowels and solo voices, using a wellknown hymntune response.

I have been doing all the things outlined. Does this make for an enhanced church music? A widely traveled international Board of Missions secretary recently spoke in the church where I play; I had arranged some effects in a well-known anthem. After the service he remarked: "I have heard that anthem in many places; I know it by heart, but I was never so thrilled." In a candle-light service I used a combination of vowel tones on "Silent Night"; the effect was considered the most beautiful of the entire service. One singer remarked: "These effects are overwhelming." In the light of what is known about vowel intonation, such experience is not mere novelty.

We are passing through a renaissance period in church music. Religious music is being built up on its true fundamentals. This renaissance challenges research. Religion itself is undergoing research today. New understandings loom on the horizon and

the searcher ponders over the form a revitalized religion will assume. Assuredly there will be departures from present forms. The place of music and meditation will rise above that of homiletics. There is a power in music that reaches the heart effectively without the addition of a message in language. The use of the voice as an instrument offers new departures, not to be passed off as a mere novelty. And some day this use of the voice may become a great musical resource, accepted for its spiritual quickening as well as for its possibilities in music culture.

Our First Forty Years

Story of the Flemington Children's Choir School
From its Beginning to the Present

By ELIZABETH VAN FLEET VOSSELLER

7. DIFFICULTIES OVERCOME



MISS HOPEWELL one day declared, "Something will have to be done about that child," referring to a bright little girl who was always late. Observing her distress over it I was sure something would be done. A little choir-pin of gold had been obtained for the children that year and was very popular, though not in general use because of the cost. Discussing the problem of Marjorie, we wondered how it would do to offer the prize of a gold choir-pin to the child who would go to choir a whole year, never absent, never late. We decided to try it.

The prize was offered at the beginning of the season's work in the fall. Marjorie, duly impressed, started in immediately for that pin. After a desperate race down Main Street, she would enter the chapel breathless, with flushed face and heaving bosom, crumple down on her seat utterly spent. The rehearsal would be half over before she was able to sing a note. But she was there on time! And she was a good child, smiling, obedient, and respectful; but these things didn't count for a prize! She was no longer late; that did!

Of course she won that pin, which was duly presented at the year's close. And we were delighted, for the happy little girl was sure it had been worth while; and others were clamoring to know if they might try to win a pin next year?

"And what if two have a perfect record?" The trouble over the medal had not been forgotten. They were assured that if every one made a perfect record, every one should have a prize. On that assurance they rested content. The next year many children made a good start for the prize; a few won. Thus in 1907 was begun the plan of giving prizes, which continues to this day; their value more than covers the expense.

As has been said, after their declaration of freedom from the "kid choir" several objectors left while the others remained to complete the required time and win the graduation we promised.

Therefore in the spring of 1907 (it really dragged over to the hottest night in July) the first Children's Choir graduation took place in the Presbyterian chapel. It was a simple, if rather sweet little event. A platform was placed in front of the folding-doors, with the entire choir on the platform with the senior class—three girls and one boy. There were choruses, the presentation of the gold pin (our first prize to little Marjorie Johnston), solos by two seniors, a short speech from Mr. Landis who explained to the audience just what the event meant and greeted the new members into his choir; and finally the presentation of the diplomas by Judge Queen.



GUILMANT ORGAN SCHOOL CLASS OF 1935 AND FACULTY

The 34th commencement and 36th anniversary of the Guilmant Organ School, New York City, were celebrated May 27, in the historic Old First (Presbyterian) on lower Fifth Avenue. Dr. William C. Carl, founder and director of the School (third from the left, front row, seated) has associated with him a faculty consisting of Willard Irving Nevins, Frank Wright, Hugh Ross, George William Volkel, Dr. J. V. Moldenhawer, and Charles G. Schlette. The 1935 graduating class included Anna Shoremount (winner of the William C. Carl Gold Medal), Marjorie Goodell, Isabelle Buchanan, Joseph W. Grant, and August Lee; the 1935 post-graduate was Viola Lang. The School, the first to be founded in America for the intensive training of organists, church and concert, has long been famous for the fact that as a general rule its graduates earn their A.A.G.O. certificates the same year of their graduation, while the post-graduates win their F.A.G.O. As in former years, the Hon. and Mrs. Philip Berolzheimer of New York offer free scholarships for talented young men and women who otherwise for lack of funds could not enter this distinctive School. The graduates at the commencement exercises played the following organ solos: Bach's Adagio and Toccata in C, Saint-Saens' Fantasia in E \flat , Bonnet's Concert Variations, Widor's 6th Allegro, Franck's Piece Heroique, Bach's Toccata in F.

The evening was stifling, the room was crowded; but many parents that night determined their children should stay in the Children's Choir until they had earned this honor.

At the close, Mr. Landis came to us to express his pleasure and assure us we had made a really significant step; he felt the night marked an important occasion.

How right he was! This night was to mark the beginning of an outstanding choir festival which was to do much in its influence for the future church music of America.

However, we couldn't hope to please everybody. There were some in the Presbyterian Church still violently opposed to what we were doing and there were some in the Baptist Church who resented my interfering with their music, as I seemed to be doing. They wanted none of me! One lady enquired angrily how I dared to force a surplice in the church when the church was against these things? I was aghast! not knowing what to reply. But if she had seen in my heart she would have known

I had no desire to force anything; my one ambition was to spare the feelings of poor children, shabbily dressed, from being hurt by the finery of the more prosperous youngsters.

But the objections of a splendid old man and former neighbor made me grin, knowing him for the fiery Irish gentleman he was. When he saw me enter the church he would turn abruptly around and go home muttering against "that upstart girl." I didn't mind; I had loved him as a good neighbor when I was a little girl. His little boys had been boon companions of my childhood, and I continued to grin.

However there is another story which should be told. We laughed until the tears streamed down our faces; so here it is:

There was a middle-aged gentleman in the village, the most ardent Baptist I have known. All his life he had served the Baptist Church. Its doors were rarely opened that he was not on hand to help in some way. For a number of years he sang a good tenor in the choir; but

now he was retired and enjoyed the services from a pew on the floor. Mr. D. was opposed to the Children's Choir from the start, and specially was he opposed to me. He didn't want me around his church, "interfering with everything." One evening the children were to sing, and Miss Darnell was playing a prelude when Mr. D. entered the church and stopped in the vestibule to chat with an usher; when he was finally seated, it was a few minutes before he observed the choirloft was empty. When the adult choir sang, it was their custom to enter the choirloft with the organist; the children sang a processional. So the organist alone at the organ meant but one thing: the Children's Choir was going to sing. We had a stated evening in the month for this children's service, which was understood among the parishoners; those disliking the little choir might absent themselves. For some reason or other, the children's service had been shifted a week ahead and had evidently not been so announced.

But when Mr. D. discovered what was about to happen, he flung himself out of his pew and stamped angrily down the aisle into the hall. His face was purple, his jaw was working with rage.

"I'll not listen to that choir!" he fairly shouted back at the sexton as he hurried off the porch and turned down town.

Now the Baptist Church lies at the south end of Main Street, the Presbyterian at the north end, about a half-mile apart. Working up his fury Mr. D. strode down the street to the Presbyterian Church where he might listen to a service in peace, undisturbed by childish voices.

When he passed the hotel where the usual loafers lingered on the front steps, they called out, asking what he was doing out of church at that time of night? This was just enough for Mr. D. to pour out his rage against the Children's Choir in his church, which was spoiling everything for him.

"I won't hear them! I'm going down to the Presbyterian Church!" and he strode on.

It was a long walk. Mr. D. was again seated before he discovered an empty choirloft. Mr. Landis was giving out the processional. Yes, the Children's Choir was going to sing here too. The embarrassed man, not knowing these people very well, had hardly the courage to make another outcry, and suffered the service quietly.

After church the men at the hotel lay in wait for him, for one of the group had known the Children's Choir was singing. The jeers were probably not too kind. It was years before Mr. D. could live the story down.

But there is the beautiful ending to the story for as the little choirs went on, it came to pass that a great change was worked in the hearts of the older people; their church meant too much to them, to oppose what was proving so unquestionably a blessing; and Mr. D. came to regard the Children's Choir in a more kindly way. Finally the Chorus of the Alumni were seeking Associates—old choristers who had given years of service to the music of the church before a Children's Choir was even heard about. In listing possible candidates, Mr. D. was invited. He felt it to be a compliment and gladly accepted. Now he had only words of praise for the organization and gloried in his associate-membership.

Thus after a time opposition melted away and the Children's Choirs were accepted and finally looked upon as a blessing!

We had been working with three choirs but a short while before was born a dream of massing the children in a big festival service.

For nearly fifty years our churches had combined in a monthly union service. How splendid, we thought

now, to combine the children in one big group at a union service. But when we discussed our plan with the powers, they vetoed it. However, Rev. Miner of the Baptist Church was caught with the idea and readily consented, and on April 7, 1907, we presented the three Children's Choirs at their first union service, in the Baptist Church.

The service was an achievement; everybody liked it and the comments on every side were most gratifying.

Next day on the street I was stopped by a minister who tried to explain why he had felt the church couldn't combine the choirs for the service as we desired. But if he only realized it, I already knew the reason! So many people have to be shown! The lack of imagination remains forever a tragic loss.

Of course the new choirs couldn't have a graduation, having been at it only a year. We offered each new choir a prize at the start, as we had the Presbyterian choir. We closed the season in June. The Methodist choir had sung eight services with 115 rehearsals, and the prize of a leatherbound hymnal went to Edwin Case. The Baptist choir finished with a few more rehearsals and the same number of services, and the prize of a leather-bound hymnal was won by Eleanor Pimm. So we called it a year, and if memory serves, I think there was a picnic. Then on to the adventure of graduation!

(To be continued)



Color in Music
by Rowland W. Dunham
Associate Editor
Church Department



LURING recent years there has been an ever increasing emphasis upon colorful effects in musical art. The increased resources and size of the orchestra, the remarkable technic and virtuosity of its personnel, and the example of some of our leading composers have combined to bring about this condition.

As to the third item let us consider the matter of orchestration since the days of Berlioz. Russia witnessed the accomplishments of Rimsky-Korsakov with his love for an Oriental kaleidoscope of brilliant colors. This composer has had many imitators, particularly in regard to instrumentation practises. Richard Strauss, the peer of all masters of this branch of composition, is an excellent example of colorist tendencies.

It is needless to enumerate further. There is a growing feeling that much chaff has been made to look like wheat by the gaudy lines of its exterior. For instance, we find a growing conviction that despite the glamor of Rimsky-Korsakov, the erotic sentimentalism of Tchaikowski, and the daring presumption of the modern Stravinsky, the outstanding composer of all the Russians is none other than Mussorgsky. The symphonic poems of Liszt are now recognized as puerile fantasies of weak material and inferior workmanship. Strauss is being desperately propagated by a few enthusiasts who cannot fail to see the decline of his attractions to those musicians who find such music bombastic and mere egotistic patter.

Musical values are difficult to appraise. We all recognize the infallible test of time. A composer, no matter how skilled, must have something to say. In this he

differs not at all from the poet, the novelist, the painter, the sculptor. Rhetorical eloquence alone can never produce a Paradise Lost. Brahms, Bach, Beethoven symphonic programs are greeted with packed houses today where the New World, the Pathétique, and Ein Hildeneben were formerly high-lights.

We may be sure that there is a reason for the change in our musical tastes. While there is an occasional burst of enthusiasm over a mere color spectacle such as Ravel's Bolero, the popular appeal is soon over. It appears that the color cycle is passing and we are returning to saner standards and judgments. Such a situation is being viewed by the more serious members of the profession with considerable satisfaction and hope for the future.

In the organ world we are witnessing a Bach revival which corresponds with the general interest in the music of the great Cantor. This has been accompanied, in America at least, by a noticeable lessening of preeminence given to French organ music and a larger variety obtainable by the performance of some exceedingly fine American music. I have never been interested in the insistence of some that we must foster our national creative efforts regardless of its quality. But the time has arrived when we can find a considerable amount which can stand close scrutiny and frequent hearing. The tendency here seems to be the combining of sensible color variety and effect with a worthy and poignant musical message. In this our organ composers are in line with the rest of the musical world.



—THE DICKINSON FESTIVAL—

Because of the man in whose honor it was given, the Dickinson festival in Riverside Church, New York, May 18, deserves further attention in spite of the vast number of choirs and singers involved. But in the present instance, in what other way could the friends and pupils of Dr. Clarence Dickinson have adequately expressed themselves? With Dr. Dickinson himself conducting, the program was beautifully done, though at times it must have cost the conductor tremendous physical strain. It was a program of beautiful music, beautifully sung.

The attractive twelve-page program-book listed 46 choirs and said the singers numbered 1000. The entire chancel area was covered with chairs and the adult choruses overflowed into the first eight or ten rows of pews; the children's choirs occupied the entire second gallery in the rear, Mrs. William Neidlinger serving as assistant conductor there.

Promptly at 8:00 the processional began, the children entering from the chancel and marching down the two side aisles, the adults entering from the rear and marching down the center aisle. Between stanzas Mr. Hugh Porter at the organ improvised lengthy interludes. Drs. Dickinson, Henry Sloane Coffin, and William Pierson Merrill brought up the rear. The processional lasted 17 minutes.

After playing the prelude (the full program will be found in June T.A.O.) Dr. Dickinson went to the conductor's platform that had been carried down the center aisle and mounted across the pew-ends. Many of the numbers were sung unaccompanied, a few were done antiphonally, Dr. Dickinson turning partly around to control the children's choirs in the rear gallery. There were a very brief invocation and benediction-prayer. The rest of it was entirely the music of Dr. Dickinson.

And it was music, all of it. An audience that packed the house to capacity sat in complete enjoyment of every measure. Here was one of America's greatest

musicians who had not lost his sense of the beautiful, whose unusually strenuous labors had by no means allowed him to sacrifice inspiration on the altar of technical ingenuity. Any reader of T.A.O. who still loves the beautiful in music can safely put through a blanket order for every one of the fifteen compositions on the program.

How can any one man write music like that and then conduct it in a flawless performance? His own select choir at the Brick Church would have done it superbly, but by grace of infinite patience and skill Dr. Dickinson led on only in so far as he could be sure of every response and the affair was beautifully done. Those of us who knew him personally can only ask how a fitting tribute could be offered him excepting on some such gigantic scale as this.

For the recessional the majority of the adults passed out the chancel doors, only a hundred or so moving down the center aisle for the formal recessional. WJZ broadcast thirty minutes of the program over a national chain beginning at 9:00.—T.S.B.

Travelogue Radio Series

Mr. Earl R. Larson's Programs Planned on Subjects of Popular Appeal

By RUTH E. HODSDON



WHILE THE ORGAN would seem to have little in common with the element of showmanship, in radio as in all fields of entertainment the showman is the one for whom the public clamors. A showman is nothing more nor less than a good psychologist. Mr. Earl R. Larson of WEBC took the wellknown fact that foreign lands have allure and glamour for the average person and, with that in mind, planned an organ travelogue series. It was an undoubted success; through this means Mr. Larson reached an audience of potential organ-music lovers. It was managed in this fashion:

Mr. Larson was called a conductor of a musical tour via the air. He made his first stop in the British Isles, his next in the Scandinavian countries, proceeded to Russia, France, Germany, Italy, and Spain. Then he returned to America, featuring a program of American music. The tour then brought the listeners, in many cases, right back to their own doorstep with a program of music by Minnesota composers.

In addition to its appeal as a travelogue, it had continuity of interest. Your armchair traveler, having enjoyed his visit in the British Isles, wished to join the tour to the Scandinavian countries. He felt that he was being offered education in music, too, but in a fascinating and palatable manner.

The return to Minnesota was a fortunate stroke, since it capitalized on local pride and at the same time gave recognition to worthy local composers.

Last, but not least in the eyes of the publicity writer, the organ travelogue series offered an opportunity to keep itself before the people. There is little to write about a weekly organ program, but in this case each week the radio audience was informed of what land they might next visit with Mr. Larson.

From the response by mail and telephone which WEBC received, we do not hesitate to recommend it to other organists who wish to feature a radio series which will build popularity for both station and organist.

Scandinavia:

Grieg, Morning
Tr., Vermeland; Light of World
Halvorsen, Triumphal Entry
Palmgren, May Night
Bull, Chalet Girl's Sunday
Medley of Scandinavian songs

Spain:

Yradier, La Paloma
Granados, Playera
Trad., La Golindrina
Albeniz, Cadiz
Five Spanish folksongs
Monasterio, Alhambra Farewell

America:

James-o, Meditation St. Clotilde
Gaul-j, Mist
Edmunson, Carillon Toccata
Dickinson-h, Storm King Intermezzo
Sowerby, Carillon
Clokey, Dripping Spring

Minnesota Composers:

Fairclough, Eventide
M. A. Dunn, 'Neath Silv'ry Branches
Goodwin, In the Garden
Lieurance, Waters of Minnetonka
S. R. Avery, Nocturne
Carl Parrish, Celtic Legend
A. M. Hokanson, Nordic Lullaby

*MUSIC IN NATURE**Water:*

Shure-j, Pool of Bethesda
Russell-j, Up the Saguenay
Tr., Flow Gently Sweet Afton
Lareux-o, The Nile
Holmes-g, On the Sea
Sowerby-b, Burnt Rock Pool
Warner-g, Sea Sketch

Mountains:

Shure-j, Shadow Mountain
Barratt-r, Coronach
Moe-a, Alpine Sketches



MR. EARL R. LARSON

Gaul-g, Foot of Fugiyama
Clokey-h, Canyon Walls
Fox-c, Hills of Home

Trees:

Ronald, Down in the Forest
Helm-b, Sylvan Sketches
Korsakov-o, In Silent Woods
Nevin-j, Sylvan Idyl
Edmundson-j, Bells Through Trees
Stoughton-uw, Grove of Palms
Rasbach-g, Trees

Sky:

Torjussen-a, To Rising Sun
Banks-h, Beyond the Aurora
Ceiga-h, Clouds
Korsakov-b, Hymn to Sun
Edmundson-j, Setting Sun
Torjussen-a, Northern Lights
Karg-Elert-h, Moonlight

Flowers:

Goldmark-js, In the Garden
MacDowell-a, To a Wild Rose
Bonnet-jl, Chrysanthemums
Schumann-o, Lotus Bloom
Grieg-o, First Primrose
Riechard-g, Time of Roses
Hadley-c, Heather
Foster-o, Japanese Garden Sunset
Shure-j, Garden of Gethsemane

Easter Program:

Gaul-j, Mount Rubidoux Easter
Edmundson-j, Easter Spring Song
Bach-o, Two Chorales
Claussen-b, Easter Day
Handel-b, I Know that My
Yon-j, Christ Triumphant

Songs of Spring:

Grieg-o, Springtide
Gaul-h, April
Mendelssohn-g, Spring Song
Clokey-j, Dripping Spring
Chaffin-b, In Springtime
Hollins-h, Spring Song
Cronham-j, Night of Spring

Songs of Spring:

Delius-c, First Cuckoo in Spring
Jongen-ec, Chant de May
Stebbins-j, Lilted Springtime
Matthews-g, To Spring
Macfarlane-g, Springtime Sketch
Palmgren-b, May Night

Publishers

a—Arthur P. Schmidt Co.
b—Boston Music Co.
c—Carl Fischer Inc.
e—E. C. Schirmer Music Co.
g—G. Schirmer Inc.
h—H. W. Gray Co.
j—J. Fischer & Bro.
o—Oliver Ditson Co.
r—G. Ricordi & Co.
uw—White-Smith Music Pub. Co.

A few of the special programs of the series are reproduced here. The British program closed with three favorite airs: All Through the Night, Last Rose of Summer, and Londonderry Air. The Russian program did not confine itself to Russian composers but to the music of Russian flavor, closing with Dr. Schminke's Marche Russe. The fact that entertainment values were kept constantly in mind is best illustrated by the German program, in which an Andante from one of the Bach sonatas was the only organ composition on the program, the rest being confined to such things as the Beethoven Moonlight Adagio, three songs of Brahms, Schubert, and Schumann, Bohm's Calm as the Night, some folksongs, and transcriptions from Handel and Wagner.

Another program that brought increased interest to many listeners was Mr. Larson's Voices of the Organ, in which twelve wellknown hymntunes were used to prominently display some of the solo voices of the organ. Thus the Oboe was used in "Lead Kindly Light," the English Horn for "Sun of my soul," etc.

Following the travelogue series came the Voices of the Organ, in one program, and then a new series on Music in Nature, dealing with mountains, water, trees, flowers, and the sky, and closing April 21 with a program of Easter music. WEBC broadcasts at

1290 kilocycles, 1000 watts, each Sunday at 10:00 p.m., c.s.t.

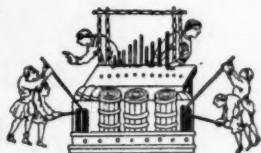
—CENSUS REPORT—

The Bureau of Census, Department of Commerce, reports for 1933. Without knowing the details of the basis of all the facts and figures it would be dangerous to put too much faith in any of them, chiefly because it is still the business of a manufacturer to manufacture products, not records. If the reader will try to give a report of how he spent the hours of 1933 he will at once see the difficulty; we doubt if any reader, without a tremendous lot of research work, could even calculate how many organ pieces he played during the year.

The Bureau reports 62 factories in 1929, 42 in 1931, and 29 in 1933, which is a healthy condition, for it is universally admitted that there were too many builders in 1929 and that today if we have 20 good builders in all classes they are all better off than if we had 40 or 60. As to dollar-values, the report confuses organs with various other instruments, and indulges in a mixture of "organ and piano materials" and similar vague items, so that nothing is to be gained by quoting figures. However, whereas 1931 showed a loss of employment from January to December, 1933 showed about 6% gain; the slack month was April, the rush month, November.

Notes &

Reviews



Editorial Reflections

Let's Talk Quality

PUTTING quality out of our vocabulary is a mistake. Even such an efficient and gigantic manufacturing plant as that created and managed by Mr. Henry Ford will think and talk quality before it will mention cost, price, or quantity. What can we say then about any artist, executive or creative, who forgets to place the emphasis constantly on quality?

Let's begin with organs. Are organs sold on price? Every salesman will be inclined to say yes, but some won't be too sure about it. There is a rapidly-growing appreciation of quality among the better-informed organists of America. They know that sometimes there is no relationship between price and quality, though often enough again there is a very direct relationship. The average purchaser would not sign the contract if he did not believe he was getting the quality he wanted. Price-fixing really means price-boosting, and all intelligent men are heartily against that. If one man can sell Heinz soup cheaper than another man, he ought to do it. His customers have a right to demand that he do it. The quality is the same in either case, regardless of price. Price is important in the organ only in so far as it represents fairness to all customers alike.

In organ building we have all too often forgotten why organs are built. They are not built to fill an auditorium with tone, not built to support a congregation's pretense that it is singing hymns. They are built to supply artistic music that can be enjoyed; the determining factor is by no means the size of an auditorium, but the musical taste of a congregation.

In the good old days we had a set of rules telling a purchaser that the size of his organ was to be determined by the seating-capacity of the auditorium. Could anything be more foolish? Why not tell a child that the size and extent of its education was to be based upon the cubic-content of its cranium? Just as sensible. Why are organs built? To furnish enjoyable music. What is enjoyable music? It's the most variable quantity in the world. For Mr. Frederick C. Mayer of West Point, an organ to make enjoyable music must have at least two hundred registers so that flutes, strings, reeds, and Diapasons in a great profusion of shades and powers shall be available. For a ditch-digger in the slums, enjoyable music could be supplied in profusion by an accordeon.

Heaven be praised, the cost of organs saves the organ builder from any effort to supply suitable music for people of no taste.

What has the pipe-voicer to fear from unification? Not a thing. We in America tried unification, proved what it could do and what it certainly could never do;

we know. We therefore have abandoned unification as a principle and are using it only as a strategy when space demands. For small instruments built to provide organists with their own practise facilities unification is of tremendous value; for crowded chambers where architects agree with the clergy that organs are only competitors of the pulpit when the budget is being hashed over in the vestry-room, unification is the builder's only hope of providing the organist with a chance to hold his job.

In our golden age of try anything once, unification got worked into many large instruments and almost every builder had opportunity to try it, but during the past five years the tendency has been to build honest organs again, pipe for note through the whole compass. Even small organs frequently presented in these pages have been strictly straight organs, pipe for note; which proves that purchasers are showing increased—not decreased—intelligence.

What has the pipe-voicer to fear from synthetics? Nothing at all. Every organist knows a synthetic stop is only a wire; given the pipes in independent control he can produce synthetic tones at no greater cost than two-seconds' effort. We have synthetic food, even unified food; Richard Byrd took a lot of it to the South Pole but you can bet your bottom dollar he won't eat a spoon-full of it for the next twenty years if he stays in civilization. Yet synthetic food, vitamins, and unified food were essentials for the Admiral's long stay in the south.

It is time for the organ profession to give a little loyalty to the organ industry. Thanks to synthetics and electricity the professional organist now enters his golden era. It has worked out beautifully. We can now install a practise-clavier at less than the cost of a grand-piano, and when he has established himself as an artist so that he can feel confident that he can buy his own home and be reasonably certain of holding his position as long as he wants it, he can assign the practise-clavier to another room and install an organ, unified most certainly, with three manuals, and, like Mr. Hugh McAmis did in his New York Studio, enough pipes to make all three of them immediately useful, the remaining pipes being left for later installation after further growth makes the step financially and artistically possible.

Is there any reason in the world why any wealthy man able to buy fine paintings, automobiles costing five thousand dollars, rugs that would wipe out your salary and mine combined for the next several years if we had to pay for them, should not be a very live prospect for the salesman of a genuine residence organ?

Why should organs be confined to churches? The only reason in the past was that they were deadly dull and the organist proved it every time he started his prelude. But our present generation of organists, our present generation of voicers, have changed all that. Our inventors have assisted a great deal in providing player mechanisms that begin to provide something approaching artistic play-

ing. In these players we still have vast progress to make; merely grinding out the notes on badly-selected registration on organs devoid of variety, is by no means the summation but only the first step. We must press on till we can get these player-rolls adjusted with an artistic registration chosen by artistic organists, not by factory routine.

One handicap in our registration today is that we have believed what we have read in books; the only answer to any good-registration question must invariably come from the ears, not the eyes. It is impossible for an organist in New York to tell an organist in Pasadena what registration to use in the playing of anything, for even if the same voicer finished both organs, the effects of the two will be enough different to throw the results out entirely. What we hear is the determining factor. Nothing else matters. What we read about registration, what we see printed on the score, both alike are worth less than the ink it took to print them unless they were based on suggestions and not stops.

Quality is the keystone that holds our arch together and prevents the building from toppling down on our heads. We have nothing else to offer. The quality of our music, that alone counts. And today we have more outside help than we've ever had in our lives before in the job of finding a wider public to appreciate and buy quality. The radio, the Victrola, the subsidized orchestras, the jazz-bands in almost every popular restaurant in America; every one of them is working for us every time it makes music anywhere. Don't believe we're better off in 1935 than in 1925 or 1915? Go back and read the programs, the organ stoplists, and the records of how often Miss Soosie and Dr. Pedalthumper got paid for giving an organ recital somewhere in those days, compared with what they're doing in 1935.

And the best part of all of it is that the organ, unlike other instruments of music, is supported by the greatest institution on earth—the Christian church. If you've lost your faith in Providence, I haven't; if you've lost your faith in the value of the quality product, I haven't; if you think these days are the days that are going to kick quality and facts into the gutter and enthrone theory instead, you have a different viewpoint of humanity than I have. True, the organ world has starved for three long, wearying years; but who hasn't? Give men their independence, take the chains off their necks, give them a chance and we'll very soon find out that God made man and made him right.

—PERFECT SEQUENCE—

1. "The Democratic party has developed a Socialist state and tyrannous rule, Bainbridge Colby, Secretary of State in Woodrow Wilson's Cabinet, declared last night at the annual dinner of the Bureau of Advertising of the American Publishers Association in the Waldorf-Astoria Hotel."

2. "Col. Frank Knox, publisher of The Chicago Daily News, asserted yesterday that President Roosevelt should be held directly responsible for the attempts of his subordinates to limit freedom of the Press."

3. "A new revolution in the German newspaper publishing field, designed to make the National Socialist press supreme and annihilate even the coordinated bourgeois, professional and confessional newspapers still surviving, has been initiated by three orders issued by Max Amann, president of the Reich Press Chamber, who simultaneously has appointed himself Germany's supreme press dictator."

All three are the opening paragraphs of three separate news items headlined in one issue of the New York Times.



Some Corrections

by Dr. William H. Barnes
Associate Editor
Organ Department



OME of my friends among the clergy have spoken to me of Dr. Albert Schweitzer's book, *Out of My Life and Thought*. Chapter 8, dealing with organs, has been frequently discussed. Perhaps we should correct some of the erroneous impressions given by that chapter.

In my book, the *Contemporary American Organ*, I state that the organ has made as much progress, at least mechanically, in the last thirty years as has been made in the automobile during that period. This progress could not have been observed by Dr. Schweitzer, under the circumstances of his admirable activities for which the world admires him so greatly, activities that have kept him out of touch with the organ's development.

With regret we must challenge the statements of so eminent a man. The book with its chapter on organ building, evidently not intended for circulation in America, has been published and circulated here, and our first duty is the preservation of the organ with all the progress our builders have been able to make. That electric action "needs constant care for its maintenance and is not reliable" is contrary to the truth. Electro-pneumatic action has been perfected by all our leading American builders to a point where it is not only superior in the effects it enables an organist to produce but is as reliable as the old tracker-action. Electro-pneumatic devices have been developed here which will control a set of crescendo-shutters, particularly a heavy set (inevitable in all large organs) with a great deal more speed, precision, and efficiency than is possible by any direct mechanical connection. Electric action is no longer debatable, so far as key-action and stop-action are concerned; the advantages have been obvious for many years.

In championing the "old-fashioned sounding-board" as having "great acoustical advantages" in the "quality of tone produced" we are dealing with matters that are contrary to fact. If this means that the wind-pressures employed in modern windchests are normally much higher than those used in older organs, and that consequently the pipes sound differently, this

LUTHERAN SCHOOL

for ORGANISTS and CHOIR DIRECTORS
of any denomination

HENRY F. SEIBERT

DIRECTOR AND INSTRUCTOR

to be held at

HOLY TRINITY LUTHERAN CHURCH
CENTRAL PARK WEST AT 65th STREET, NEW YORK
The Rev. Paul Scherer, D.D., LL.D., Pastor

SUMMER SESSION—JULY 29 to AUG. 3, 1935

"Nobody could better undertake to develop this plan than Mr. Henry F. Seibert."—F. H. Knobel,
President, United Lutheran Church of America.

FEE FOR THE SUMMER SESSION—\$12.00

might easily be so. But if the wind-pressure and location of the organ remain the same, I cannot see where there would be the slightest acoustical advantage from one type of windchest over the other. In neither case is the windchest a sounding-board in any true meaning of that term (comparable with the sounding-board of the piano, which is all-important to the tone of that instrument).

The tone of organ pipes is more greatly affected by the surrounding walls of the chamber which contains them and the acoustic qualities of the building into which they sound than by any other factors outside the voicing of the pipes themselves. Even if the pipes are placed in the open they are affected in the same way by the building rather than being affected in any sort of way by the box of air on which they stand. As a matter of fact, one American firm have for many years built their modern pitman-chest with a perfectly solid top-board, which is almost exactly equivalent to the old form of tracker-chest soundboard (so-called) so far as any possible acoustical effect the chest might have on the sound of the pipes. If there is any reflection of tone by the windchest itself, it would be the rack-boards which did the reflecting, which are and have been identical in all forms of windchests from time immemorial.

If Dr. Schweitzer has in mind the effect on the tone of the pipes by having an old-fashioned pallet admit air into a groove and thence through a slider to the pipes, rather than the modern pouch-valve, there may just possibly be some slight and subtle difference here.

When we come to the difference in wind-pressures, which are usually vastly increased in modern organs over old organs, Dr. Schweitzer is undoubtedly right in stating that there is a difference. However, there are many things to be considered. If all organs could be placed as the Doctor suggests, in a fine, open, west-end gallery, there would be little excuse for anything but very moderate pressure. In reality, such locations are very rare in modern American work and the rule is that the pipes are buried in chambers. In such locations higher pressures are essential to produce anything of the grandeur and volume of sound necessary for a good-sized church. Place any of the Doctor's much beloved old organs in the usual chamber provided for the reception of an organ in this country and their sound and effectiveness would be reduced to negligibility; they would sound no more effective than melodeons. This has been tried on numerous occasions in this country with nothing but heart-breaking results.

That "just as the strings are the foundation of the orchestra, so are the flutes the foundation of the organ" is undoubtedly true of German organs, but certainly is not true of American or English organs. He is absolutely right in his contention that if old organs sound better than those that are completed today, it is because as a rule they were placed in a better position.

He goes on to say that "the best organs were completed between 1850 and 1880 when organ builders who were artists availed themselves of the achievements of technical skill to realize as completely as they could the ideal of Silbermann and the other great organ builders of the eighteenth century." How reactionary this statement sounds!

The last few years in America have seen a return to the ideal of the classic ensemble which Dr. Schweitzer doubtless has in mind. Certain modifications are necessarily caused by placing organs in

chambers. However, if any minister who reads the Doctor's words thinks he can take the lovely-toned, low-pressure organ out of his old church, rebuild it, install it in chambers in his new church, and get results which will be in any way adequate, he is doomed to disappointment. It just cannot be done. As soon as the pressures are raised on these old pipes the tone-quality becomes hard and unsympathetic, and if the pressure is not raised, the organ is totally ineffective in its new location.

I agree heartily with this:

"While to me the monumental organs of the eighteenth century, as they were perfected later by Cavaille-Coll and others, are the ideal so far as tone is concerned, music historians in Germany have been trying lately to go back to the organ of Bach's day. That, however, is not the ideal organ, but its forerunner only. It lacks the element of majesty, which is part of the organ's essential nature. Art has absolute ideals, not archaistic ones."

—NOTE—

Dr. Albert Schweitzer is one of the unique men of the century. His book, *Out of My Life and Thought*, is published by Holt & Co., \$2.50. T.A.O. will gladly handle orders for its readers. Dr. Schweitzer has not found it possible to keep up with the progressive pace set by American and British builders; with this reservation in mind, we once again urge all readers who are concerned with the deeper spiritual significance of their work as church organists to add this book to their libraries. Copies of this issue containing Dr. Barnes' article will be mailed gratis to the minister of any of our readers who happens to be harboring the wrong conclusions about the organ.—T.S.B.

A Service to T. A. O. Readers

Bach's Organ Works

by EAGLEFIELD HULL

5 x 7, 193 pages, innumerable thematics, cloth-bound. The finest book in the English language confined to a study of the complete organ works of Bach. Each composition is dealt with separately, and all are listed alphabetically by title, with thematics to positively identify. Invaluable comments on each work, its history where known, derivation of themes, suggested tempo, registration, style, etc., etc. A highly interesting preface includes the stoplists of ten of the organs intimately associated with Bach, and comments on the chief editions of Bach. Altogether invaluable to the organist who plays Bach either in church or concert.

Price \$2.50 postpaid

ORGAN INTERESTS INC.

467-RICHMOND STATION-S. I. NEW YORK, N. Y.

"EVERYMAN"

By EMORY L. GALLUP

In response to Editorial request I am happy to give the details of our performance in Fountain Street Baptist Church, Grand Rapids, Mich., of the morality play "Everyman," as I witnessed them and as I cooperated musically in the portions of the drama wherein suitable music was desirable.

May I state, emphatically, to begin with that this was in no sense of the word a church pageant—in other words one of those awful things perpetrated by the average church in the guise of dramatic art. In the first place a very competent and professional director was engaged, Miss Amy Goodhue Loomis, formerly of the Lydia Mendelssohn Theatre, University of Michigan. The costumes were designed strictly according to authentic drawings of the period and the materials were bought, dyed to the brilliant hues desired, and made under Miss Loomis' personal supervision.

The entire performance was on a plane of excellence very seldom attained in a church performance and the event was made a religious occasion and not a cheap show. Musically, as I have before stated, I arranged the entire score which I believe is shortly to be published under Miss Loomis' editorship.

The "Dies Irae" was sung to the venerable plainsong melody, as found in the Episcopal hymnal, by a choir of men's voices selected from the church choir.

The madrigal "Come away sweet love" by Rathbone was sung in sections coinciding with the action of the characters.

The "De Profundis" was sung to the four-part chant as given in the Chant and Service Book of the Episcopal Church.

The soprano solo "Come excellent elect spouse to Jesu" was an adaptation by myself of a seventh-mode plainsong melody for the introit of Ascension Day.

The closing hymn, Tallis' Canon was sung by the quartet which sang the tune in four-part harmony whilst the junior and intermediate choirs sang the canon. The men upon two verses doubled the canon. (By observing the tune it will be noticed that this is not only possible but very desirable.)

The service was very impressive and drew a congregation coming from as far distant as Traverse City, 150 miles away. The auditorium was packed—save for a few seats made useless by the rays of the spot-lights. To say that a church is filled means very little ordinarily. However, inasmuch as the seating capacity of this auditorium is over 1800, there being individual seats to that number, a full church is of more than usual size.

In closing I would repeat that it would be most unwise for anyone to attempt to undertake such a performance as that given here, without adequate facilities, proper and elaborate costuming, suitable musical accomplishments and, above all, thoroughly professional direction by one familiar with all phases of stagecraft.

—PORT CHESTER FESTIVAL—

The Junior Choir Festival in Summerfield M. E., Port Chester, N. Y., reflected credit on the musicianship and ability of Anne Merritt, organist of the church. Nine choirs from six churches took part, and the combined choirs of 250 children filled the balcony, platform, and choir gallery. Whatever shortcomings, and there were not many, might be noted in the artistic finish of the singing were more than compensated by the lovely fresh quality of the voices. The well-planned processional and recessional were thrilling both to see and to hear.

Although the service was in no sense a contest, it was

inevitable that the listener should make some comparisons in the work of the various choirs. Certain choirs paid too little attention to blend of voices, others with lovely tone were careless of details in interpretation, and still another choir showed very careful training in diction and interpretation but sang with a rather pale, anemic tone. But all in all, each one of the choirs would be an addition to any church, an inspiration to any congregation.

The organists and their choirs participating were Grace Leeds Darnell, New York; Florence Haskin, Bridgeport; Russell Locke, Riverdale; Mary Arabelle Coale, New York; Anne Merritt, Port Chester; and the writer, Naugatuck, Conn. The anthems sung by the individual choirs included:

Bells over Jordan, Hamblen

Faint not, Smart

Prayer of Norwegian Child, Kountz

In Joseph's lovely garden, Dickinson

In Heavenly love abiding, Mendelssohn

All creatures of our Heavenly King, Trad.

If with all your hearts, Mendelssohn

I waited for the Lord, Mendelssohn

If this had been a contest and I had been the Judge,

I would have awarded the palm to the junior choir of the Summerfield M. E. for their singing of "I waited for the Lord" by Mendelssohn, because their work excelled in pure, lovely tone, satisfactory balance of parts, and neat diction. The defects of the individual choirs seemed to vanish in the combined singing; the anthems "To God Give Thanks and Praise" by Bach, and the "Brother James Air," with descant by Gordon Jacob, sung by the large Chorus made a fine effect.—LYMAN BRADFORD BUNNELL.

—LICENSURES FOR TEACHERS?—

"Why not a campaign against the proposed licensing law for music teachers in New York City?" asks Mr. Eugene Devereaux. T.A.O.'s reasons for saying nothing about it were many. First, all educated musicians realize that it is nothing but a scheme of the politicians to get money out of somebody; the profession is solidly opposed to it. Second, the A.G.O. can give an organist a vastly better certificate of qualification than the whole pack of politicians all the way from Albany to Washington. Third, every music school in America can do the same thing. Fourth, an educated man realizes that he can conduct his business or profession infinitely better if he is allowed to use his own intelligence to meet his own individual problems; consequently he wants no politician to have a rope around his neck or a finger in his pocket-book. Fifth, it has at last been painfully forced on the American conscience that the one aim of our political employees is to force us to do as they think we should, not caring a continental about what we may think for ourselves. Sixth, the idea of slavery is as abhorrent to free men in 1935 as it was to the Colonists in 1770, and since the ulterior motive of graft—alias plain plunder—is so self-apparent in all these licensing efforts, and the ill effects so easily predicted, it has not seemed advisable to discuss any subject upon which agreement was already universal. And, finally, the license move would not damage the organ industry or organ profession one tenth of one percentum as much as the other governmental folly did—a folly now fortunately held up to public contempt by the verdict of the unanimous supreme court of the nation. Yet Mr. Devereaux sounds a fair warning. We know now by bitter experience that our liberties must be fought for, and are just as hard to retain as they were to win, back in the dark ages of the 1770's.

Bach Programs

Celebrating the 250th Anniversary
of the Immortal

Programs given to mark the 250th anniversary of Bach's birth; where known the identity of each work is indicated according to our Bach abbreviations.

...Virgil FOX
...St. Mark's, Hanover, Pa.
Toccata F
Son. 3: Vivace
t. "God my Shepherd"
Passacaglia
Con. Dm: Adagio
Fugue
s. "Alleluia"
All men must die
In Dulci Jubilo
s-t. "Domine Deus"
Toccata and Fugue Dm
...N. Lindsay NORDEN
...Brahms Chorus, Philadelphia
...The Bach Family
K. P. E.: Fantasia and Fugue
W. F.: We thank Thee Lord
J. H.: Have mercy O Lord
J. B.: Thou Prince of Peace
"Lord our Redeemer"
"Break forth O beauteous"
"Rejoice and sing"
"Beside Thy cradle"
"Thee with tender care"
a. "Have mercy upon me"
v. Arioso; Loure.
"O man bemoan"
a. "Agnus Dei"
J. M.: "I know that my Redeemer"
W. F.: "No blade of grass"
"The will of God"
"Now all the woods"
"All darkness flies"
v. Air for G-String
v. Son. 5: Gavotte; Rondo.
Passacaglia

Robert Elmore played the organ solos. All compositions by J. S. B. with the exceptions noted.

Mr. Norden also gave Bach's "St. Matthew" April 27 and "B-Minor Mass" April 28 with his Reading Choral Society, Carroll W. Hartline organist.

...Arthur W. POISTER
...First Cong., Los Angeles
Toccata and Fugue Dm

Be glad now
Prelude and Fugue Em
Toccata F

In death's strong grasp
We all believe in one true God

Mr. Poister's recital was the first of four programs of the second annual Bach festival; a brass ensemble played an open-air prelude for each concert. The other programs were:

Art of Fugue, in an arrangement for two pianos.

Three-Piano Concerto; the cantata, "Come Jesu Come"; and excerpts from the "St. Matthew."

"B-Minor Mass."

...Alexander SCHREINER
...University of California
If thou but suffer God to guide
Fantasia G
Toccata and Fugue Dm
Bist Du Bei Mir
Toccata F



Musicales

This column is primarily intended merely to show the current repertoire of choral works for secular concerts; church literature is adequately covered by the service selections. Several interesting programs have been excluded because their senders neglected to state whether the works were for mixed voices, men's voices, or women's voices; our readers derive no benefit when that important information is lacking.

...A. Leslie JACOBS
...Wesley M. E., Worcester
All glory laud, Texchner
Steel away, ar. Hall
As torrents in summer, Elgar
Bless the Lord, Ivanov
Cadman's "Morning of the Year"
Gaines' "Village Blacksmith"
Mixed chorus of 48 voices: 17s.
12c. 6t. 13b.

...Morris W. WATKINS
...Church of Savior, Brooklyn
Fire my heart, Morley
Silver Swan, Gibbons
On the plains, Weelkes
m. Now sleeps the crimson, Andrews
m. Battle of Jericho, Bartholomew
Ash Grove, ar. Jacob
Music when soft voices, Dickinson
John Come kiss me, Trad.
w. Caravan from China, Smith
w. Saturday Sailing, Mead
w. To Agni, Holst
Little Duck, ar. Nikolsky
Hame Dearie, ar. Bartholomew
Twenty Eighteen, ar. Taylor
Chorus of 17: 7s. 3c. 3t. 4b.

—KIMBALL—

The New York office of the W. W. Kimball Co. at 665 Fifth Avenue is now in charge of George E. Toepfer, formerly sales-manager for Welte-Mignon before the Kimball Co. acquired their exclusive residence organ and player rights.

—RIEMENSCHNEIDER—

Albert Riemenschneider sailed for Europe the middle of June to attend the Bach festivals at Leipzig and Zurich.



Service Selections

...Dr. Wm. H. BARNES
...First Baptist, Evanston, Ill.
...Three Lenten Vespers
Franck, Piece Heroique
Andante
Ave Maria, Franck
Franck, Sym. Dm: Mvt. 1
Panis Angelicus, Franck
Franck, Cantabile
Franck, Chorale Am
*Rogers' Sonata Em
Cometh earth's latest, Parker
McAmis, Dreams
Blessed be Thou, Matthews
Douglas, Legend
Ecce Sacerdos, Browne
Diggle, Toccata Jubilant
Choral Blessing, Lutkin
*Mailly's Sonata Dm
Karg-Elert, Herzlich Lieb
Mirrored Moon
Brahms, Lo how a Rose
Inflammatu, Rossini
Bach, O Gott du frommer Gott
C. P. E. Bach, Minuet
Bach, Toccata and Fugue Dm
Come unto me, Bach
...Lowell P. BEVERIDGE
...Columbia University Chapel
...Anthems for May
Easter Hallelujah, Vulpis
O praise ye the name, Nikoisky
How let every tongue, Bach
Alleluia, Gallus
Agnus Dei, Palestrina
Regina Caeli, Suriano
Cherubim Song, Rachmaninoff
O Seigneur loue sera, Sweetinck
Presentation of Christ, Eccard
Laud ye the name, Rachmaninoff
Sicut Cervus, Palestrina
O Gladsome Light, Kastalsky
...Ralph W. DOWNES
...Princeton University Chapel
...Anthems Done This Season
O praise ye the name, Nikolsky
Ave Verum, Despres
Surrexit pastor bonus, Palestrina
Jesu joy of man's, Bach
Praise to the Lord, Bach
Cherubic Hymn, Tschesnokov
Come Thou O come, Bach
Zion hort die Wachter, Buxtehude
O bone, Jesu, Palestrina
Wachet auf, chorale, Bach
To God on high, Decius
Jesu dulcis memoria, Victoria
O praise the Lord, Arensky
Iustorum animae, Byrd
My chosen King, Bach
Worship of God, Beethoven
Dank sei Dir Herr, Handel

Adoramus Te, Palestrina
 Now thank we all, Cruger
 Praeparate corda, Porta
 Lord's Prayer, Gretchaninoff
 Hodie Christus, Palestrina
 In dulci jubilo, ar. Davison
 Break forth O beauteous, Bach
 Angelus ad Virginem, 14th cent.
 Come rock the cradle, German
 Es ist ein Ros', ar. Praetorius
 With all Thy hosts, Bach

Each service has a prelude of three or more numbers, and a postlude, mostly drawn from the usual French and German sources. Mr. Downes' choir numbers 40 men.

...N. E. FOX

...Holy Rosary Cathedral, Toledo
 ...Masses in order for the eleven

Sundays after Easter:

m. St. Benedict, Mueller
 st. Joseph, Ravanellio
 tb. Missa Te Deum, Perosi
 m. Salve Regina, Stehle
 ttb. Missa Tre Voci, Perosi
 m. Immaculate Conception, Gruber
 Spiritus Domini, Fox-m
 tb. Missa Te Deum, Perosi
 Missa Iste Confessor, Kreckel
 ttb. Missa Tre Voci, Perosi
 ttb. St. Ignatius, Nieland

...During Holy Week

In Monte Olivete, Ingegneri
 m. Ingrediente, Singenberger
 m. Pueri Hebraeorum, Palestrina
 Improperium, Witt
 Missa Brevis, Palestrina
 Tristis Est. Ingegneri
 Velum Templi, Palestrina
 Vinea Mea, Palestrina
 s. Missa Pastorale, Yon-j
 Popule Meus, Palestrina
 Adoramus Te, Palestrina
 m. Tenebrae Facta, Vittoria
 Jerusalem Surge, Palestrina
 Plange, Palestrina
 m. Benedictus, Manzetti
 Miserere, Allegri
 ...Morris W. WATKINS
 ...Church of Savior, Brooklyn
 *Vierne, Reverie
 O Thou Who dost accord, Bach
 He was crucified, Bach

Waters of Babylon, James
 *Widor, 1: Marche Pontificale
 Hosanna to the Son, Gibbons
 O hark the cry, ar. Whitehead
 *Kuhnau, Ach Herr mich armen
 O Sacred Head, Bach
 O all ye who pass, Vittoria
 He was crucified, Lotti
 Tenebrae factae, Palestrina
 What language shall I borrow, Bach
 *Widor, 5: Toccata
 Awake thou wintry earth, Bach
 Vierne, Westminster Chimes
 Exultate Deo, Palestrina

—SAN DIEGO, CAL.—

Here's the stuff newspapers are made of when it comes to technical subjects:

"Most powerful organ ever built . . . first installation in the world . . . tremendous volume due to an amplification system weighing 8000 pounds . . . 192 loud-speakers."

All of which is a newspaper "release" about the simple fact that the Hammond Electronic has been installed in the Ford exhibit of the present California Pacific International Exposition at San Diego, and that Walter Flandorf has been engaged to play programs at 12:00 noon and 5:30 p. m. daily, lasting 90 minutes each.

It is one of the sad facts of life that no municipal organ in all America is serving its public today under the fingers of a paid organist. Yet some of these instruments are both large and superb; next to an orchestra of upwards of fifty performers, the organ ranks second as the world's finest producer of music, yet when it comes to an actual test, the organist has failed to hold his audience or his job. Isn't it about time we set ourselves to the task of finding out why?

—PRIZE—

Don't take this one too seriously, but Samimself proposes a prize to the organist playing the Pupil's Toccata (guess which) in the shortest time.



MR. JAMES H. ROGERS

was born Feb. 7, 1867, in Fair Haven, Conn., studied in Lake Forest Academy, Lake Forest, Ill., took organ lessons with Clarence Eddy and at the age of 18 went abroad, studying organ with Rohde, Haupt, and Guilmant; theory with Rohde and Widor. He returned to America and taught in Burlington, Iowa, going to Cleveland, Ohio, in 1883, where he was for many years organist of the First Unitarian Church and Euclid Avenue Temple. When he resigned his Temple work after 50 years he was made organist-emeritus and petitioned to return each year for the high holiday services. But early in 1932 Mr. and Mrs. Rogers departed for California where they now reside in Pasadena. In Cleveland he was long famous as the city's finest music critic, a job he handled with courtesy and kindness to all.

There ought to be much more than this brief paragraph to record the interesting facts of Mr. Rogers' career but the only way to get it would be a trip to Pasadena; all that can be gotten otherwise usually sums

Insist Upon
DEAGAN
Percussions

Electro-Vacuum
 Operated
 Cathedral Chimes,
 Vibra-Harps and
 Harp Celestes.
 Factory Assembled
 and Adjusted.
 Consult Your
 Organ Builder.

J. C. DEAGAN, Inc., 1770 Berteau Ave., Chicago

MIDMER-LOSH, INC.
 MERRICK, LONG ISLAND, N.Y.

Every Organ

Especially designed

Especially voiced

Especially built

To fit its location

itself up as in his recent letter—"As for my biography, it is as you will observe singularly uninteresting." But he does add this: "California delights me. About 80 as to temperature today. Flowers and fruits and sunshine." And thus a stalwart Ohioan falls victim to California.

Published organ works:

- Andante quasi Fantasia (g., 60c)
Arioso (g., 40c)
Berceuse (o., 60c)
Bridal Song (g., 60c)
Cantilena (g., 50c)
Canzone Pastorale (g., 50c)
Capriccio (t., 35c)
Christmas Pastorale (g., 50c)
Concert Overture Bm (g., \$1.25)
Cortege Nuptiale (g., 60c)
Festive March (g., 50c)
Grand Choeur (g., 60c)
Invocation (g., 50c)
Joyous March (t., 35c)
Meditation (g., 50c)
Offertoire (g., 75c)
Postlude (t., 35c)
Prelude in D (g., 60c)
Prelude Df (g., 50c)
Prelude and Fughetta (g., \$1.00)
Preludes-Intermezzo (f., \$1.00)
Processional Marh (g., 60c)
Reverie (g., 50c)
Scherzino (t., 35c)
Scherzoso (g., 75c)
Second Toccata Cm (o., 75c)
Sonata No. 1 Em (g., \$1.25)
Sonata No. 2 Dm (g., \$1.50)

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College

Claremont, California

- Sonata No. 3 Bf (g., \$1.50)
Sonatina No. 1 D (t., 80c)
Sonatina No. 2 Fm (g., 75c)
Song of April (t., 35c)
Song of Triumph (t., 35c)
Sortie G (g., 50c)
Sortie Dm (g., 50c)
Sortie F (o., 60c)
Suite No. 1 Gm (g., \$1.50)
Suite No. 2 Fm (t., \$1.50)
Suite (Miniature) (t., 75c)

—AUSTIN NOTICE—

"At a meeting of the board of directors on June 12 it was unanimously voted to recommend to the stockholders that the business be liquidated. The reason for this action is the severe decline in the volume of organ business extending over a long term of years . . . The Company will continue with a sufficient organization to complete work on hand and fulfill all outstanding obligations, including guarantees."

Thus the two Austin brothers, having organized and developed a business that has resulted in the building of some of the largest organs in America, retire from active work and take their name with them, to enjoy the fruit of their eminently well-spent labors.

—LOEFFLER—

Charles Martin Tornov Loeffler died May 19 on his farm near Medfield, Mass. He was born Jan. 30, 1861, in Mulhouse, Alsace; in 1875 he began his career as violinist, coming to New York in 1881. Within a year he was engaged by the Boston Symphony, and from 1885 to 1903 he and Franz Kniesel shared the first violin desk, both retiring in 1903, Loeffler to devote himself to composition. He became an American citizen in May, 1887. In 1926 Yale gave him his honorary Mus.Doc. degree. He wrote many orchestral works, chief of which was his Pagan Poem, and others for orchestra and voices, such as Hora Mystica, with men's chorus, and Evocation, with women's chorus. "By the Waters of Babylon," for women's voices, appeared in 1902; his last work was presumably the Five Irish Fantasies for orchestra and tenor solo.

—WESTMINSTER—

The full schedule of events for the 1935 Talbot Festival and graduation of the Westminster Choir School included:

June 6: Commencement; luncheon for faculty, students and guests; informal tea at the Williamson residence for seniors, parents, and alumni; two one-act plays by the School; organ recital by Carl Weinrich; informal reception.

June 7: Alumni annual breakfast; consecration service of graduating class; annual luncheon of Summer School Association; singing by visiting Westminster choirs; Bach's "B-Minor Mass" in two programs; annual banquet of Westminster Choir.

June 8: Play by dramatic department; open house for guests; concert by united Westminster choirs; festival procession; festival program in Palmer Stadium.

—CHOIR ALUMNI—

Trinity Church, New York, had its annual choir alumni service June 9 when some 75 former choristers returned and took part in the service directed by Channing Lefebvre. The oldest member present was Samuel F. Howard, 87, who sang in Old Trinity from 1858 to 1862.

—ALBANY, N. Y.—

J. William Jones presented a festival week of music in the Cathedral of All Saints, June 3 to 8; the events were: 3—Choir program of Palestrina's music, with an address by Frederick Johnson; 4—Ernest White in an organ recital; 5—Piano and violin program; 6—Program of compositions by Dr. T. F. H. Candlyn, marking his 20th year in Albany; 7—Dr. Russell Carter directing massed choirs in the annual Guild service; 8—Mr. Jones directing the fourth annual diocesan choir festival. Mr. Jones has been directing an annual one-day festival but this year the project expanded to six days.

LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 VALENTINE AVENUE
NEW YORK CITY

Telephone: SEEdgwick 3-5626
Night and Day

Emergency Service
Yearly Contracts

Electric Action Installed
Harps — Chimes — Blowers
An Organ Properly Maintained
Means Better Music.

GUILMANT ORGAN SCHOOL

FALL TERM OCTOBER 8

Dr. William C. Carl announces that he will take a Sabbatical year beginning September 1, 1935. His associate Willard Irving Nevins will be in full charge of the School during his absence.

WRITE FOR THE 1935-6 CATALOGUE

165 WEST 105th STREET

NEW YORK, N. Y.

—SEIBERT SEASON—

The season's activities of Henry F. Seibert, again this year conducting the Lutheran School for Organists and Choirmasters in New York City, included the following recitals:

7 Recitals in Holy Trinity
16 Recitals in Town Hall
3 WABC broadcasts
Jan. 27, Nashua, N. H.
Feb. 8, Blind Institute, N. Y.
March 12, Reading, Pa.
March 20, Selingsgrove, Pa.
April 28, Passaic, N. J.

May 10 and 11, Westchester County Festival, White Plains.

Lectures and demonstrations of Lutheran liturgy were given for the Luther League and the Greater New York Federation of Churches. His special musicales at Holy Trinity included a program of excerpts from Bach's "St. Matthew." He was soloist for the Lutheran Bach Society and the Midland A-Cappella Choir, and conductor of the Lutheran Mass Chorus at the annual Reformation service at Mt. Vernon. July 25 he will give a recital for the Lutheran Summer School at Silver Bay, N. Y.

—HOW TO DO IT—

An organist received a call late Saturday afternoon to have his choir sing at a funeral the next afternoon. It was too late to reach his men and boys that day. Sunday morning he selected the required number of willing choristers, sent telephone messages and telegrams where necessary to the boys' homes, had a quick and light lunch after the morning service, and set out by bus for the scene of the funeral. As rehearsal time would be limited or almost impossible, rehearsing was done on the bus. Five anthems were sung unaccompanied. It was William Ripley Dorr's choir or St. Luke's, Palos Verdes, Cal.

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

—DR. SEIBERT—

June 3 Muhlenberg College conferred the Mus. Doc. degree on Henry F. Seibert.

—SAN DIEGO, CAL.—

A convention of organists will be held in connection with the exposition on July 23, 24, and 25; the Austin organ in the outdoor amphitheater will be featured. The new Hammond electrotone will also be demonstrated.

—CHENEY TOUR—

People were turned away at the recital by Winslow Cheney in Sheridan, Wyo., June 3; June 7 his recital in Salt Lake Tabernacle drew an audience of 5000 which the newspapers called "the largest in many a day."

—IS OR ISN'T?—

The courts are now trying to find out whether music is something or isn't. The American Society of Composers, Authors, and Publishers claims music isn't anything at all and therefore can't be touched by law, whereas the government claims music is something and the idea of charging a radio station 5% of its gross receipts (whether music is used or not) for the privilege of using A.S.C.A.P. copyrights is a matter to be looked into. And they are looking into it. But instead of objecting to this, the government should welcome the A.S.C.A.P. as a loyal friend, for the one great aim of both the government and the A.S.

C.A.P. has been sung to the tune of charge the customer more, more, more.

—WANT TO KNOW WHY?—

Want to know why business does not now instantly stage the recovery predicted by the National Manufacturers Association and the National Chamber of Commerce? The answer was rubber-stamped across T.A.O.'s recent contract for paper; it reads like this:

"All orders are accepted subject to any future governmental action by which they may be affected."

In other words, business, is as yet by no means free of tyrannous socialistic legislation and there's not a business man in all America who is not painfully aware of it.

Harold Gleason

ORGANIST



Eastman
School of
Music of
The University
of Rochester

Management:

Eastman School of Music,
Rochester, N. Y.

W.A. Goldsworthy

Specializing in

Liturgy

Assistance and advice in service
and pageant matters

St. Marks in the Bouwerie

234 East 11th Street

New York City

Bradhurst 2-1748
Mott Haven 9-0807

Ochs Brothers

596 East 134th Street
New York City

Organs Tuned, Repaired,
and Rebuilt
Chimes and Blowers
Installed.

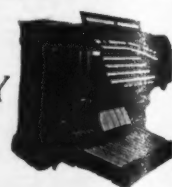
Yearly
Contracts

Emergency
Service



GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY

Address: G. F. DÖHRING
ROOM 523, 225 FIFTH AVENUE, NEW YORK, N. Y.



Summer Courses

LUTHERAN SCHOOL...
 Henry F. Seibert with the assistance of Miss Ruth Clark will conduct another summer session of the Lutheran School for organists and choirmasters, in New York City, July 29 to Aug. 3, the course intended to cover the work of all denominations.

Mr. Seibert will teach the authoritative interpretations of all departments of Lutheran liturgy, hymns, anthems, chorales, suitable organ music, introits, graduals, and choir directing. Miss Clark will specialize in ear-training, sight-reading, and the elements of melody and harmony leading to improvisation.

In July Mr. Seibert will again be in charge of the music at the summer school at Silver Bay, conducted by the Lutheran Synod; his activities will include instruction in Lutheran liturgy.

—DATA WANTED—

A reader wants to know if there are any colleges in America that hold examinations in music theory for candidates by mail, somewhat as Trinity College in London does. Any information will be appreciated.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in

Organizing and Training Junior Choirs

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;
 Director of the School of Sacred Music of Union Theological Seminary.

412 Fifth Avenue, New York City

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

Advance Programs

Recitals to be Played During the Coming Month

...E. Power BIGGS

...St. Paul's Chapel, New York

...July 9, 1:00

Bach, Fugue Gm

Sonata 1

Franck, Prelude and Variation

Piece Heroique

...July 16, 1:00

Handel's Concerto 10

Bach's Sonata 2

Jesu joy of man's desiring

Toccata and Fugue Dm

...July 23, 1:00

Reubke, Sonata selections

Bach's Sonata 3

Karg-Elert, Reed-Grown Waters

Nun Danket alle Gott

...July 30, 1:00

Sowerby, 'Sym.' G. Mvt. 1

Bach's Sonata 4

I call to Thee

Passacaglia

...Walter BLODGETT

...Museum of Art, Cleveland

...July 7 and 14, 5:15

Handel's Water Music Suite

Schumann, 2 Fugues on Bach

Mozart, Flute Solo

Mereaux, Toccata

Paques, Piece

Rheinberger's Sonata 10

...July 21 and 28, 5:15

Bach, Come God Creator

O Sacred Head

Toccata Dm

Gluck, Orpheus Ballet

Grainger, Over the Hills

ar. Clokey, Little Red Lark

Ancient Pastoral

Arne, Con. Bf: Allegro

Mr. Blodgett is guest organist for Mr. Quimby at the Museum during July.

...Hugh PORTER

...Juilliard School, New York

...July 19, 4:00

Handel's Concerto 1

Aria

Harmonious Blacksmith

Con. 4: Allegro

Bach, Prelude and Fugue G

Comest Thou now

Salvation now is come

I call to Thee

Toccata and Fugue Dm

...George Wm. VOLKEL

...Chautauqua, N. Y.

...July 7 (hour not named)

Faulkes, A Mighty Fortress

Gigout, Absolute

Lemare, Sunshine

Rheinberger, Improvisation Bfm

Russell-j, Bells of St. Anne

Stoessel, Lullaby

Vierne, Divertissement

Sibelius, Finlandia

...July 10

Bonnet, Concert Variations

Song without Words

Gigout, Scherzo E

Karg-Elert, Jesus my joy

Dvorak, New World Largo

Schumann, Sketches Fm and Df

Traumerei

Tchaikowsky's Nutcracker Suite

...July 14

Bach, Fantasia and Fugue Gm

Sonata 1

Beethoven, Sym. 5: Andante Can.

Wolstenholm's Handel Sonata

...July 17

Liszt, Bach Prelude and Fugue

Mulet, Rose Window; Noel.

Guilmant's Sonata 1

d'Antalfy, Drifting Clouds

Nevin, Will o' Wisp

Debussy, En Bateau; Cortège.

...July 24

Noble, Solemn Prelude

Scarlatti, Pastorale

Saint-Saens, Swan

Korsakov, Bumble-Bee

Sibelius, Swan of Tuonela

Wolstenholme, Question and Answer

Bach, Prelude and Fugue D

...July 31

Handel, Water Music selections

Bairstow, Evening Song

Debussy, Sarabande

Fille aux Cheveux

Bach, Awake a voice is Calling

Passacaglia

HUGO GOODWIN

CONCERT ORGANIST

GRINNELL COLLEGE

Grinnell

Iowa

Dr. Ray Hastings

24th year at

Temple Baptist

LOS ANGELES

CAL.

H. William Hawke

Mus. Bac. (Tor.)

St. Mark's Church

1625 Locust St., Philadelphia, Penna.

Specializing in
 Services and Music of the Church
 Plainsong Instruction

—THE MIRROR—

The government at last holds the mirror up to its own face. The government of New York City declares in a New York Times headline, "N.R.A. held a burden in city purchasing," and goes on to say: "Some N.R.A. codes are thin disguises for collusion and price-fixing. Others are administered by tyrannical executives who favor one or more dominant members of the industry and who attempt to force the City to police the codes whenever some bidder does not fall in line with the viewpoint of his masters." So the government tramps on its own toes and the president still goes back on his own word to change policies when they have proved that they won't work.

Horace M. Hollister

M. S. M.

Associate Organist
Director of Young People's Choirs
Madison Avenue
Presbyterian Church
NEW YORK CITY

A. LESLIE JACOBS

Organist and Director of Music
Wesley Methodist Church,
Worcester, Mass.

Frank B. Jordan

M. Mus.
Illinois Wesleyan
University
Bloomington

Edwin Arthur Kraft

Recitals and Instruction
TRINITY CATHEDRAL, Cleveland, Ohio

THORNDIKE LUARD

16 Denton Road
Wellesley Massachusetts



MR. ALEXANDER McCURDY who has been appointed head of the organ department of Curtis Institute, Philadelphia. Following the death of Lynnwood Farnam the Institute appointed Mr. Fernando Germani to the organ department, but two years ago closed the organ work entirely. Next October Mr. McCurdy will reopen the department. He was born in Eureka, Cal., studied organ with Wallace A. Sabin, Lynnwood Farnam, and Dr. Charles M. Courboin. His first organ position was with Trinity Church, Oakland, Cal., in 1919; in 1927 he was appointed to the Second Presbyterian, Philadelphia, where he plays a 4-62 Austin built in 1926, and directs a choir of 30 professionals supplemented by a volunteer choir of 35 for the Lenten season. The past season he has been serving as concert organists in regular recitals for Swarthmore College. He married Flora Bruce Greenwood in 1932. Mr. McCurdy's appointment to Curtis is a step that has the enthusiastic support of the organ profession; he is ideally fitted to carry on the high traditions of his distinguished predecessor and teacher.

—TOLEDO, OHIO—

Arthur R. Croley of the First Congregational presented a choir festival May 19 in which eight Congregational organists and choirs participated, each singing one number alone and all combining for the opening and closing anthems, Gounod's "Send out Thy light" and Woodward's "Radiant Morn." The Speak-O-Phone Company made records of each choir's individual number, and

of the closing anthem and an Ed-mundson and Bach number from the organ prelude played by Mr. Croley, and at the social meeting the next day these records were played for the choirs, "to the great delight and benefit of the directors." It was decided to make it an annual festival.

—"IF LIMITED"—

"If limited to wages and hours, with all discretionary powers eliminated, it might be tolerable," said the Clothing Manufacturers' Association, in their appeal at Washington to have the N.R.A. abolished. "It is a weapon of terrorization," the spokesman said.

LaVahn K. Maesch

Recitals and Instruction

Lawrence Conservatory
of Music
APPLETON WISCONSIN

Carl F. Mueller

A.A.G.O.
Montclair
New Jersey
Central Presbyterian Church
and
Montclair State Teachers College

Claude L. Murphree

F.A.G.O.

University of Florida
Gainesville, Fla.
Staff Organist, WRUF
Organist-Director, First Baptist Church

Willard Irving Nevins

Summer Courses

- a. June 4 to Aug. 9
- b. July 2 to Aug. 9

Address: GUILMANT ORGAN SCHOOL
51 Fifth Ave. New York City

JOHN V. PEARSALL

Organist-Choirmaster,
Arlington, N. J.
Public School Music, Kearny, N. J.

ERNEST MITCHELL

RECITALS GRACE CHURCH, NEW YORK LESSONS

—BIGGS IN NEW YORK—

E. Power Biggs, concert organist, is substituting for Herbert Ralph Ward at St. Paul's Chapel, New York City, July 9 to Sept. 10, and will be heard in the regular Tuesday noon recitals there. His July programs will be found in the proper column of this issue.

—PHILADELPHIA, PA.—

"To entertain, not to educate," is the announced slogan of the Philadelphia Orchestra's summer concerts, for the first time this year under the exclusive control of professional musicians.

G. Darlington Richards

Organist--Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

*Ten-Lesson Course in
Boy Choir Training*

SCHREINER

Organist at

University of California
at Los Angeles

The Tabernacle
Salt Lake City

Harold Schwab

Lasell Junior College
Union Church, Waban

Organ—Theory—Pianoforte

95 Gaineborough Street
BOSTON, MASSACHUSETTS

ERNEST ARTHUR SIMON

**Boy Voice Training — Consulting
Choirmaster**

Choirmaster-Organist,
Christ Church Cathedral

Address:
Christ Church Cathedral House,
Louisville, Ky.

Theodore Strong

Organist

**Fifth Church of Christ, Scientist
Musical Director**

DEL MONTE SHIP OF JOY
Pacific Coast Network NBC
Address: 450 O'Farrell Street
San Francisco, Calif.

JULIAN R. WILLIAMS

St. Stephen's Church

Sewickley, Pennsylvania

—WINS MEDAL—

Anna Shoremount of the Guilman Organ School graduating class won this year's Berolzheimer gold medal.

—A.O.P.C.—

The American Organ Players' Club of Philadelphia marked the close of its 45th year by a program of organ, choral, and carillon music, its 679th concert, in the First M. E., Germontown, June 6. Robert Hall Elmore was organist; Dr. Henry Fry's Camden Choral Club furnished the vocal music; Robert B. Kleinschmidt was carillonneur.

—MUSICALES—

Bach's "Coffee Cantata" was given by Beloit College, Max Miranda organist, in a special quartet arrangement made by J. M. Diack and H. E. Baker, preluded by Bach's Capriccio on the Departure of My Beloved Brother and the Dm Toccata and Fugue. Says the program-note: "To those accustomed to the more serious and monumental works of Bach, the delightful humor of 'The Coffee Cantata' comes as a pleasant surprise. The plot is of the thinnest and the words are downright silly, but the whole is put together in such an inimical way that one cannot help but feel that it was written by the great master as a relief and a recreation from his more studious and technical works. The story deals with the efforts of a father to compel his daughter to give up her coffee-drinking. This she refuses to do, and finally consents (with her fingers crossed) when her father refuses to find her a husband."

Bach's "St. Matthew" was given by Dr. Clarence Dickinson in the Brick Presbyterian, New York, April 7.

Dubois' "Seven Last Words" was given by Dr. Francis Hemington in Pilgrim Congregational, Oak Park, Ill.

Dvorak's "Stabat Mater" was given by Alexander McCurdy with orchestra in the Second Presbyterian, Philadelphia, April 14.

Faure's "Requiem" was given by Dr. Carl McKinley in Old South Church, Boston, April 7, with chorus of 29 (11s. 6c. 6t. 6b.).

Handel's "Messiah" was given by Daniel A. Hirschler, College of Emporia, April 14.

Havdn's "Creation" was given by Harold Vincent Milligan, Riverside Church, New York, April 28.

—SAN PEDRO, CAL.—

Dickinson's "The Redeemer" was given by the San Pedro Civic Chorus, William Ripley Dorr director, in the Methodist Church, May 27.

—P. A. O. OFFICERS—

The officers of the Pennsylvania Association of Organists for the coming year are: Pres., Dr. Wm. A. Wolf; sec'y, Laura M. Zimmerman; treas., Charles E. Wisner; vice-presidents, Julian R. Williams, Arthur B. Jennings, J. William Moyer.

—SMALE—

Mrs. G. A. (Edith W.) Smale died in Los Angeles May 22. She was born in New York, moved to Los Angeles in 1910, and was at one time active as an organist. She is survived by her husband and a daughter.

Albert Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea

RECITALS

**INSTRUCTION and COACHING
MASTER CLASSES**

10,001 Edgewater Drive, Cleveland, Ohio

Firmin Swinnen

Recitals

Veale Road, R.F.D. 3

WILMINGTON

DELAWARE

HARRY A. SYKES

Mus. Doc., F.A.G.O.

Organist-Choirmaster

Trinity Lutheran Church

Lancaster, Pa.

Thomas H. Webber

A.A.G.O.

**First Presbyterian
Church**

NEW CASTLE

PENNSYLVANIA

Wm. E. Zeuch

Organist-Choirmaster

First Church in Boston

BOSTON

MASS.

Organists

(*See advertisement elsewhere in this issue.)

ATHEY, Edith B.
Hamline M. E. Church,
Washington Memorial Park,
The S. H. Hines Funeral Home,
Washington, D. C.

BIDWELL, Marshall, Mus. Doc.
BULLIN, Carleton H., A.M., A.A.G.O.
11,118 Clifton Blvd., Cleveland, Ohio.
Theory Department, Baldwin-Wallace College,
Berea, Ohio.

BIGGS, E. Power
51 Brattle St., Cambridge, Mass.

CHRISTIAN, Palmer
University School of Music, Ann Arbor, Mich.

CLOKEY, Joseph W.
Pomona College, Claremont, Calif.

COOPER, Harry E., Mus. D., F.A.G.O.
Organist, Country Club Christian Church,
Kansas City, Missouri. Head of Department
of Music, Ottawa University, Ottawa, Kans.

DARNELL, Grace Leeds

DICKINSON, Clarence, Mus. Doc.

DUNKLEY, Ferdinand,
Temple Sinai;
Prof. of Organ and Counterpoint,
Loyola University College of Music;
6034 Coliseum St., New Orleans, La.

EDMUNDSON, Garth
New Castle, Pa.

EIGENSCHEIN, Dr. Edward
Kimball Hall, Chicago, Ill.

FAIRCLOUGH, Geo. H., F.A.G.O.
M. Mus.; Recitals, Instruction; Org. and Prof.
of Organ, University of Minnesota; Org.
Choirmaster, St. John's Episcopal Church;
Studio, 26 Dyer Bldg., St. Paul, Minn.

FOX, Virgil
Jordan Apartments, Hanover, Pa.

GLEASON, Harold
Eastman School of Music, Rochester, N. Y.

GOODWIN, Hugo, F.A.G.O.

HARRIS, Ralph A., M.S.M., F.A.G.O.
Organist and Choirmaster, St. Paul's Church,
167 St. Paul's Place, Brooklyn, N. Y.

HASTINGS, Ray, Mus. Doc.

HAWKE, H. William, Mus. Bac.

HOLLISTER, Horace M., M.S.M.

JONES, WM. H., A.A.G.O.
Director of Music, St. Mary's School; Organ-
ist-Choirmaster, Christ Church; Raleigh, N. C.

JORDAN, Frank B., M. Mus

KRAFT, Edwin Arthur
Trinity Cathedral, Cleveland, Ohio.

LaBERGE, Bernard R.
2 West 46th St., New York.

LOCKWOOD, Charlotte
303 West 74th St., New York City.

LOUD, John Hermann, F.A.G.O.
Recitals, Instruction; Park Street Church,
Boston (1915);

13 Denton Road West, Wellesley, Mass.

LUARD, Thorndike

MAESCH, LaVahn
McANIS, Hugh

160 West 73rd St., New York, N. Y.

MIRANDA, Max Garver, Mus. Bac. A.A.G.O.
Dir. Mus. Dept. and College Org., Beloit Col-
lege; First Presbyterian Church,
Residence: 931 Church St., Beloit, Wis.

MITCHELL, Ernest

MUELLER, Carl F.

MURPHREE, Claude L., F.A.G.O.

NEVINS, Willard Irving

PEARSALL, John V.

PEANE, Sibey G.
Resident Organist, Elks Temple;
Associate Organist, Angelus Temple;
Res.: 323 S. Mainfield Ave., Los Angeles, Cal.

POISTER, Arthur
University of Redlands, Redlands, Calif.

PORTER, Hugh
52 West 84th St., New York City.

REIMENCHNEIDER, Albert

RICHARDS, G. Darlington

RIENBERG, F. W., A.A.G.O.

ROSE, Arthur, M. A., Mus. Bac.
Trinity School, 139 West 51st St. (1911)

79 Manhattan Ave., New York (ACad. 2-5892)

SCHREINER, Alexander
The Tabernacle, Salt Lake City, Utah.

SCHWAB, Harold

SEIBERT, Henry F., Mus. Doc.
Official Organist, The Town Hall,
The Town Hall, New York.

SIMON, Ernest Arthur

STEAD, Franklin
Concert Organist; Organist and Director,
Starrett School for Girls;
4436 Drexel Boulevard, Chicago, Ill.

STRONG, Theodore

SWINNEN, Firmin
2520 Madison St., Wilmington, Del.

SYKER, Harry A.

THOMPSON, Van Denman, Mus. Bac.,
F.A.G.O.; De Pauw University,
Greencastle, Ind.

WEBBER, Thomas H.
First Presbyterian, New Castle, Penna.

WEINRICH, Carl
77 Jefferson Road, Princeton, N. J.

WESTERFIELD, George W., F.A.G.O.
Org., Ch. of St. Mary the Virgin; N. Y. Repre-
sentative "Orgoblo" (see adv.); 155 Bainbridge
St., Brooklyn, N. Y. Jefferson 3-8010.

WHITE, Ernest
2210 Sansom St., Philadelphia, Pa.

WHITMER, T. Carl

WILLIAMS, Julian R.
St. Stephen's Church, Sewickley, Penna.

YON, Pietro A.
853 Carnegie Hall, New York, N. Y.

ZEUCH, Wm. E.
First Church in Boston, Boston, Mass.

Conservatories and Teachers

GOLDSWORTHY, Wm. A.
234 East 11th St., New York, N. Y.

GUILMANT ORGAN SCHOOL,
51 Fifth Ave., New York, N. Y.

OBERLIN CONSERVATORY
Oberlin, Ohio.

SCHOOL OF SACRED MUSIC
Union Theological Seminary, New York, N. Y.

VAN DUSEN, Frank, Mus. Bac.
Kimball Hall, Chicago, Ill.

WESTMINSTER CHOIR SCHOOL,
Princeton, N. J.

Publishers

FISCHER, J. FISCHER & BRO.
119 West 46th St., New York, N. Y.

SCHMIDT, The Arthur P. Schmidt Co.
120 Boylston St., Boston, Mass.

Builders

AEOLIAN-SKINNER ORGAN CO.
Main Office: 677 Fifth Ave., New York.
Res.-Studio: 699 Fifth Ave., New York.
Factory, Boston, Mass.

AUSTIN ORGAN CO.
Main Office and Factory: Hartford, Conn.
New York: 522 Fifth Ave., at 44th St.

CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.

DOHRING, Gustav F.
225 Fifth Ave., New York, N. Y.

ESTEY ORGAN CORPORATION
Brattleboro, Vermont.

HILLGREEN, LANE & CO.
Main Office and Factory: Alliance, Ohio.
New York: G. F. Dohring, 225 Fifth Ave.

KILGEN, GEO. & SON, INC.
Main: 4016 No. Union Blvd., St. Louis, Mo.
Boston: 20 S. Atlantic St.
Chicago: 304 Wrigley Bldg.
Denver: 856 Harrison St.
Detroit: 1005 Ferdinand Ave.
Los Angeles: 150 Giendale Blvd.
New York: 109 West 87th St.
Pittsburgh: 205 Edmond St.
Salt Lake City: 412 Templeton Bldg.
San Antonio: 103 Dilworth Ave.
Seattle: 4212 Phinney Ave.
Tampa: 1019 Platt St.

KIMBALL, W. W. CO.
Main Office: Kimball Hall, Chicago, Ill.
New York: 665 Fifth Avenue.

MIDMER-LOHN INC.
Merrick, L. I., N. Y.

MOLLER, M. F.
Main Office: Hagerstown, Md.
Chicago, Ill.: 332 S. Michigan Ave.
New York: Waldorf-Astoria Hotel.

MUSICAL RESEARCH PROD. INC.
Allegheny Ave., at 20th St., Philadelphia, Pa.

PILCHER, Henry Pilcher's Sons
908 Mason St., Louisville, Ky.

RANGERTONE, INC.
201 Verona Ave., Newark, N. J.

WICKS PIPE ORGAN CO.
Highland, Illinois.

VOX ORGANO.
See Musical Research Products Inc.

Organ Architects

BARNES, William H.
1100 S. Wabash Ave., Chicago, Ill.

ELLIOT, Robert Pier
2242 Munitions Bldg., Washington, D. C.

RICHARDS, Emerson
Atlantic City, N. J.

TUNNICK, Peter
202 Riverside Drive, New York, N. Y.

Equipment and Various

DEAGAN, J. C., Co.
Percussion instruments.
4217 Ravenswood Ave., Chicago, Ill.

ORGOBLO
See Spencer Turbine Co.

SPENCER TURBINE CO.
Blowers,
Hartford, Conn.

Custodians and Rebuilders

DOHRING, Gustav F.
Edgewater-on-Hudson, N. J.

MOHR, Louis F. & Co.
2899 Valentine Ave., New York.

OCHS BROTHERS
596 East 134th St., New York, N. Y.

SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired; yearly
contracts; Blowing plants installed; etc.
1442 Gillespie Ave., New York. WEst. 7-3944.

T.A.O. Directory

AMERICAN ORGANIST, THE
Richmond Station S. I., New York, N. Y.

BARNES, Dr. Wm. H.
Associate Editor, Organ Department,
1100 S. Wabash Ave., Chicago, Ill.

BRANT, Leroy V.
Contributor, Church Department,
The Institute of Music, San Jose, Calif.

DIGGLE, Dr. Roland
Contributor, Review Department,
260 S. Citrus Ave., Los Angeles, Calif.

DUNHAM, Rowland W.
Associate Editor, Church Department,
University of Colorado, Boulder, Col.

ORGAN INTERESTS INC.
Richmond Station S. I., New York, N. Y.

VOSELLER, Elizabeth Van Fleet
Contributor, Children's Choir,
110 Main St., Flemington, N. J.

Our Schedule

1st of month, copies delivered to
subscribers in all States;
20th of preceding month, last
mailing to local subscribers;
25th, first mailing to distant
subscribers;
20th, last form sent to press;
15th, first form sent to press;
10th, closing date for normal
matter needing limited space.
1st, all photographs and text
matter requiring extensive space.
Photographs: squeegee prints
only, mailed flat, with permis-
sion to use if copyrighted, can-
not be returned if accepted for
publication, person - at - console
type not acceptable.

Programs and news items
gladly accepted on their own
merit.

T.A.O. is a cooperative jour-
nal published exclusively for
the advancement of the organ
profession and allied industries;
anything that contributes to that
end will receive the magazine's
fullest support. The above
schedule will be strictly main-
tained or partially ignored at
the will of the
Editors in carry-
ing out the pur-
pose of the publi-
cation.

THE
AMERICAN
ORGANIST

Bach's Life — Chronologically

A Most Convenient Reference Biography

By T. SCOTT BUHRMAN

5 x 7 • 54 pages • 7 illustrations • cloth-bound • gilt-stamped

corrected and reprinted with additions from The American Organist

Price \$1.25 postpaid

Residents of New York City, add 3¢ sales tax

The most convenient biography ever published. All the documented facts, none of the interpolated comment to cover them; a biography in which the life of its subject unravels itself in the book chronologically—with all listings given by year, month, and day of the month—*exactly as the events themselves happened* in the life of the great musician. He lived 65 years. He died and rested in oblivion a hundred years. *He lives again today*, he will live increasingly as time moves on. There are more Bach celebrations, more all-Bach programs given each year than all the other one-composer programs combined.

Among the full-page plates are a reproduction of a painting of Bach—with full details as to who painted it, when, and why; the sarcophagus in which his remains repose today—with details as to his original burial, his exhumation and the reasons for it, and the strange partner who shares the present 'honors' with him; *a console designed by Bach himself* and still in existence; the only statue of Bach in Leipzig, with the present Thomas School Choir and its most famous director since Bach; and three of the most famous churches with which he was associated at the height of his career.

His list of positions, separated and given as a preface, shows clearly the complete activities of his life and how many of his years were devoted to the career of organist.

The complete *stoplists* of all the organs Bach regularly played as organist are given, with notes as to the differences between the various authorities.

His movements from city to city are clearly traced and self-apparent because of the special arrangement of the text.

The story begins Nov. 26, 1604, and ends Jan. 27, 1900. Innumerable listings give exact date—year, month, and day of the month.

None of the fable, all of the fact. The most convenient biographical reference work, and the most economical. Invaluable to every musician who plays or listens to the music of Bach—Bach, the one musician of all time whose name is not fading from the memory of man but increasing in its importance and the vitality of his contributions to the present-day world of the musical arts.

"In many ways it is the most practical and useful book . . . It is not long, but it contains so many facts that one wants to know and usually has to hunt for through several thousand pages. It is a fine piece of work and I want to congratulate you."

—Prof. FRANK B. JORDAN
Head of Organ Department
ILLINOIS WESLEYAN
UNIVERSITY

Or send \$3.00 for a copy of the book (\$1.25) and a year's subscription (\$2.00) to *The American Organist* magazine.

ORGAN INTERESTS INC. • Richmond Staten Island • New York, N. Y.

Kilgen Organs



Petit Ensemble

A MUSICAL ACHIEVEMENT

Musicians and musical authorities everywhere have been outspoken in their praise of Kilgen organs recently installed, heralding them as musical achievements. Such praise has been generously given to these recently installed large Three Manual Kilgen Organs:

Stephens College Columbia, Mo.
St. Mary's Catholic Church . . . Ft. Wayne, Ind.
St. Justin's Church Hartford, Conn.
Trinitatis Lutheran Church . . . Jersey City, N. J.

"It is indeed to the credit of the Kilgen Brothers," writes George L. Scott, recitalist and organist of the University Methodist Church, St. Louis, "that an already great instrument is so constantly being improved."

Geo. Kilgen & Son, Inc.

Organ Builders for over 300 years

4012 N. Union Boulevard
ST. LOUIS, MO.

NEW YORK • LOS ANGELES • CHICAGO • DETROIT and other principal cities